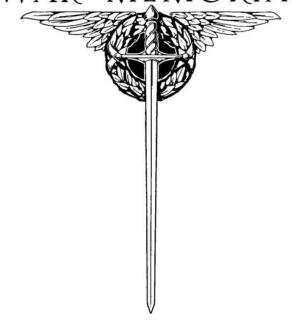


THE AUSTRALIAN WAR MEMORIAL, CANBERRA

GUIDE TO AUSTRALIAN WAR MEMORIAL



"They gave their lives. For that public gift they received a praise which never ages and a tomb most glorious—not so much the tomb in which they lie, but that in which their fame survives, to be remembered for ever when occasion comes for word or deed. . . ."

CANBERRA

Set up, printed and bound in Australia by Halstead Press Pty Limited, 9-19 Nickson Street, Sydney Registered in Australia for transmission through the post as a book

| First Edition - | | • | | - | | November, | 1941 |
|------------------|----|---|---|---|---|------------|------|
| Second Impressio | n | | | | | November, | 1941 |
| Second Edition | 9) | | • | | • | · June, | 1942 |
| Third Edition | | • | | | | - June, | 1944 |
| Fourth Edition | | • | • | • | | - July, | 1945 |
| Fifth Edition | 6 | | ٠ | • | | - May, | 1946 |
| Sixth Edition | • | - | | | | February, | 1947 |
| Seventh Edition | | | | • | 3 | September, | 1947 |
| Eighth Edition | | - | | | - | - May, | 1948 |
| Ninth Edition | | • | • | | | March, | 1949 |
| Tenth Edition | • | • | • | * | • | March, | 1950 |
| Fleventh Edition | | | | | | December | 1050 |

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The Australian War Memorial will be open for inspection at the following hours:

Week days, 10.30 a.m. to 4.30 p.m. Sundays, 2 p.m. to 4.30 p.m.

On Christmas Day and Good Friday the War Memorial is not open for inspection.

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Two plans showing the best route for the visitor to follow are to be found at the back of this guide book

THE AUSTRALIAN WAR MEMORIAL

THE MEMORIAL to the Australians who died in the two Great Wars consists of the national collection of war relics and the building in which it is preserved. The collection includes the documentary records of the Australian fighting forces, and the pictures, photographs, dioramas, and material relics in which their story is enshrined. The gathering of these relics began on the battlefield and the decision that they should become part of Australia's Memorial was made by the Commonwealth Government on a suggestion emanating from the front.

Conceived on the battlefront, born amid the thunder of the guns at Bullecourt, the Memorial has been raised by the living members of the Australian forces to their fallen mates. Thus this national collection is unique in that it constitutes not a general museum portraying war, much less glorifying it, but a memorial conceived, founded and, from first to last, worked for by Australia's soldiers, sailors, and airmen.

Since the last war the collection has been enhanced by gifts of valuable relics from the Governments of Great Britain, the sister dominions, and our Allies of 1914-18. To these have been added, through the generosity of Diggers and the relatives of the fallen, many personal records and relics of historic interest.

On entering this Memorial the visitor will receive a deep and imperishable impression. Beyond the portal the garden court leads by way of the Pool of Reflection to the Hall of Memory, flanked by the arcaded cloisters in which is to be empanelled the bronze entablature of the Roll of Honour.

Upon its completion the Hall of Memory will contain three sublime features—stained glass, sculpture, and mosaic. The sculpture, by W. Leslie Bowles, is to consist of a female figure, raised beyond a sarcophagus, symbolising Australia proudly and courageously giving her all in the cause of freedom and honour. The mosaics, the dome, and the stained glass windows have been designed and are being executed by M. Napier Waller.

AUSTRALIAN WAR MEMORIAL

The interior walls of the Hall are to be encrusted with gradually varying shades of a terra-cotta mosaic, forming a rich setting for the sculpture. Merging into the scheme upon the four walls, the men and women of the Australian fighting services will be depicted in their battle-dress. The base of the cupola will be encircled by a conventional wreath, while the interior of the dome will represent a radial sun derived from the A.I.F. badge, in brilliant gold and white.

Three great stained glass windows in a prevailing shade of blue will contrast with the mosaic walls, and produce a soft and quiet atmosphere. The A.I.F. badge will be found embodied in the east and west windows, while a feature of the south window will be the *Aurora Australis*. These windows will depict the outstanding qualities of the Australian fighting men and women—Coolness, Control, Audacity, Endurance, Decision, Comradeship, Ancestry, Patriotism, Chivalry, Loyalty, Resource, Candour, Devotion, Curiosity, Independence.

On the bronze tablets of the Roll of Honour the names of the dead of both wars are to be classified alphabetically under the towns or districts in Australia to which they belonged. These will be recorded without any addition whatever, to mark the equal sacrifice made by all Australians who gave their lives for their country.

THE NAVAL GALLERIES

On entering from the garden court, the visitor proceeds through the building, following the phases of the First World War in chronological order.

In the glamour that surrounds the operations of the Anzacs in distant theatres of war, the campaign which was at once the earliest in point of time and the nearest to our shores is in danger of being overlooked. It is appropriate, therefore, to turn first to the work of the Australian Naval and Military Expeditionary Force in New Guinea.

The two large canvases on the south wall of the first Naval Gallery vividly illustrate the work of the A.N. & M.E.F.

The Australian Squadron in Blanche Bay, New Guinea, September 1914. Charles Bryant, R.O.I.

The deep and spacious Blanche Bay is the harbour on which is situated Rabaul, the capital of New Guinea. On the 12th of August, 1914, H.M.A.S. Sydney and the Australian destroyers raided this bay in the hope of finding the German Pacific Squadron there, and a month later returned with the rest of the fleet and the expeditionary force, which occupied the territory after a sharp struggle. The French cruiser Montcalm is conspicuous among the vessels seen here at anchor.

Able Seaman R. Horne, R.A.N. Charles Wheeler, D.C.M.

Able Seaman Horne is typical of the men of the Australian Navy who took part in the New Guinea operations and upheld the traditions of the Motherland on every ocean of the world.

The Landing of the Naval Brigade at Kabakaul, 13th September, 1914. Charles Bryant, R.O.I.

The parties that went ashore at Kabakaul landed at a newly constructed coral jetty. Their white duck uniforms had been dyed a khaki tone by boiling in coffee, and the felt hats they wore were borrowed from the infantry. Their objective was the

wireless station at Bitapaka, which was taken after sharp jungle fighting in which Captain Pockley, Commander Elwell, and four seamen were killed, and four others wounded.

A collection of smaller paintings touching upon the New Guinea occupation and painted by the same artist hangs in the vestibule to this gallery.

The New Guinea Campaign. A collection of paintings by Charles Bryant, R.O.I.

Left Wall: Toma; The Bay from Fort Raluana; Waterfront, Herbertshöhe; The Mole at Raluana; Tunnel on Rabaul-North Coast Road; The Administrator's Office, Rabaul; Waterfront, Rabaul; Where the Terms were signed, Herbertshöhe.

Centre Wall: Talili Bay; Herbertshöhe; The Flagstaff, Herbertshöhe; Hoisting the Union Jack, Rabaul, Sept. 1914; Observation Trees, Bitapaka Road; Marching Through Rabaul; The Bitapaka Road; Entrance, Matupi Harbour; Military Cemetery, Rabaul; Friedrich Wilhelm Harbour; Military Quarters, Herbertshöhe; Botanical Gardens, Rabaul; The North Daughter, Rabaul; The Bainings from Mt. Wunakokor; The Beehives, Blanche Bay; Commandant's Quarters, Herbertshöhe; Wireless Station, Bitapaka; Beehive Rocks, from Matupi.

Right Wall: Garrison Headquarters, Rabaul; District Headquarters, Herbertshöhe; Rabaul; Proclamation Square, Rabaul; Warehouses, Rabaul.

Turning to the naval exhibits, the visitor may first inspect the large window-case on his right.

Sydney v. Emden-Story of the Fight.

On the morning of 9th November 1914, the First Convoy was passing the Cocos group, escorted by H.M.A.S. Melbourne (as convoy leader), H.M.A.S. Sydney, and H.I.J.M.S. Ibuki, when a signal was received from the island station that a strange warship was approaching. The Sydney dashed off at twenty knots, and at 9.15 a.m. sighted the German light cruiser Emden.

The Emden was fresh from an exceptionally successful raiding career in the Indian Ocean, but thanks to careful censorship at the Australian end, and the precautions taken by the First Convoy at sea, she fortunately had no idea of the presence of such a valuable prize. Her captain afterwards claimed that, had

he known of its existence, he would have endeavoured to come in at night among the ships at the convoy's unprotected rear, where he could almost certainly have sunk a large number of transports before the escort could destroy him.

As the ships came into range the first salvoes from the *Emden* caused damage and casualties in the *Sydney;* but thereafter not an enemy shell found its mark, while the *Sydney*'s sixinch projectiles crashed into the raider. By 11.20 Captain von Müller had been forced to run his battered vessel ashore on North Keeling Island, and the fight was over.

The Window Display.

This window is devoted to relics of that historic engagement. Its most conspicuous objects are the stern and scroll of H.M.A.S. Sydney. Beneath her motto on the scroll is her battlehonour, "S.M.S. Emden". Below that is a replica of the Emden's nameplate, the original having been returned to Germany as a gesture of goodwill, and in the right hand corner is the raider's gilded stern scroll with the Imperial cypher, a "W" surmounted by a crown, while in the left hand corner stand the arms of the mediaeval city of Emden presented by the civic authorities to the cruiser that bore the city's name. The Emden's engineroom telegraphs, siren and other relics are grouped before it. The 4.1-inch shell displayed is from the raider Seeadler and is similar to those fired by the Emden. It may be compared with the Sydney's 6-inch shell in the opposite corner, beside her bridge-and-engineroom telegraph. In this corner is also a fragment of the Sydney's armour plating that had been pierced by one of Emden's shells, and a piece of the voice-pipe from her control tower. Beside it is a section of the second Sydney's funnel, holed in her victorious engagement with the Italian Bartolomeo Colleoni on 19th July, 1940. Two other exhibits in this window have to do with the second Sydney—the Blue Ensign is the battle flag under which she went into that action and the lifebuoy is from the Italian destroyer Espero which she sank a month earlier.

In the foreground are two ship's bells, the one in shining brass from the first Sydney; the other, battered by shell-fire, is from the Emden.

Relic Cases.

In the small cases before this window are a number of relics

of the Sydney-Emden engagement, and of the occupation of German New Guinea. Prominent among them is a model of the Emden. Of particular interest is the paper money printed in New Guinea by the A.N. & M.E.F. when it was discovered that Australian gold was being hoarded by the local inhabitants and going out of circulation; and two historic books, the Emden's log and a German secret code. The decyphering of the latter by Dr. Wheatley enabled us to intercept German naval signals of vital importance. The small gunnery trophy from the Emden brings home to the spectator the high quality of that cruiser's marksmanship.

The portrait on the northern wall of the gallery is that of: Commodore J. C. T. Glossop, C.B., R.N.

James Ouinn, R.O.I., R.P.

As Captain of H.M.A.S. Sydney, Glossop had the honour of achieving victory in the first naval action in which an Australian warship was engaged. He took command of the Sydney when she was commissioned in June, 1913, and in 1916 returned to Australia to become Superintendent of Naval Establishments in Sydney.

On the western wall hang the following paintings:

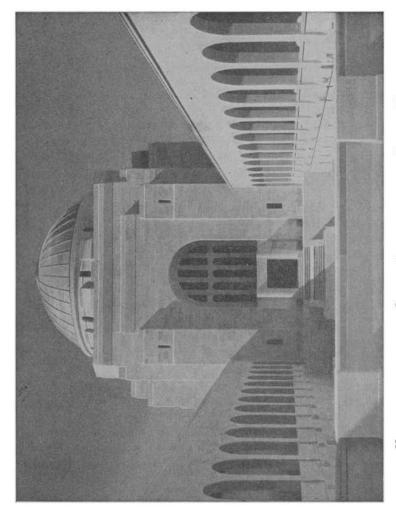
The First Convoy Moving Out, King George's Sound, 1st November, 1914. Charles Bryant, R.O.I.

A revolt having broken out among some of the Dutch in South Africa it was decided to divert to the Cape the Australian and New Zealand contingents then waiting in King George's Sound, but by October 30th General Botha had defeated the rebels and on the eve of the starting of the convoy the Suez route was again adopted, an eleventh hour decision which determined the subsequent history of the Anzacs. In bright sunlight on the morning of November 1st thirty-six transports including ten from New Zealand steamed to sea escorted by the Minotaur, Sydney and Melbourne. Two days later they were joined by two more transports and the Japanese warship Ibuki.

"Emden Beached and Done For"—9th November, 1914.

Arthur Burgess, R.I., R.O.I., R.B.C.

After one hour and forty minutes' fighting the Emden was driven aground at North Keeling Island, and the Captain of



VIEW LOOKING ACROSS THE GARDEN COURT TOWARDS THE HALL OF MEMORY

H.M.A.S. Sydney sent out his historic signal, "Emden beached and done for".

The First Convoy Crossing the Indian Ocean, November 1914. Charles Bryant, R.O.I.

The first Australian and New Zealand Convoy, steaming at sunset across a tranquil sea and heading for the Cocos Islands, with H.M.S. *Minotaur* leading. The *Orvieto*, flagship of the Australian transport fleet, follows with General Bridges and his staff on board, while abreast of her are the leaders of the port and starboard divisions.

On the northern wall hangs a painting:

Sydney-Zeppelin Action in the North Sea, 4th May, 1917.

Charles Bryant, R.O.I.

This painting portrays another episode in the career of H.M.A.S. Sydney—while in charge of a squadron carrying out a sweep in the North Sea. Zeppelin L43 attacked but, forced to keep a couple of thousand feet above the range of the ships' anti-aircraft guns, failed to damage the squadron. When L43 had exhausted her bombs and the Sydney ran out of anti-aircraft shell, the combatants parted.

As the visitor leaves the gallery he will notice a bronze statuette:

The Guard.

W Wallace Anderson.

An excellent little bronze of a blue jacket standing quietly at ease.

Entering the second Naval Gallery we turn to the windows.

Australia, Melbourne, and Brisbane.

In the first window are relics of the battle-cruiser Australia and the light cruisers Melbourne and Brisbane. The Brisbane was the first of its class to be built in Australia.

All three of these ships gave constant and devoted service in the trying and monotonous duties of patrol and convoy in the war of 1914-18. After taking a leading part in the operations in the Pacific H.M.A.S. Australia became the flagship of the

Second Battle Cruiser Squadron in the North Sea. H.M.A.S. Melbourne's commander gave a classic example of devotion to duty when instead of proceeding in answer to the Cocos call for aid he detached the Sydney and thereby missed the chance of destroying the Emden, in order that his principal trust as convoy leader—the safety of the transports under his control—might not be betrayed.

The centre of the window is occupied by the scroll of H.M.A.S. Australia with her motto and a record of the zones in which she served. Her binnacle stands at the extreme left of the window and behind it are her ship's bell and one of her large emergency steering wheels. The cylindrical case in front of this wheel is a cordite container, in which charges were stored. Other relics of the Australia to be seen in this window are her nameplate, a footplate, and a tampion or muzzle-plug from one of her great 12-inch guns.

Also exhibited here are the ship's bell and a footplate from the *Melbourne*, and on the right at the back may be seen her mechanical steering gear. In the foreground is one of her life-buoys and on the floor to the left stands a flashing lamp from her jackstaff. The nameplate and bell of the *Brisbane* and a wheel from the destroyer *Yarra* with an engineroom telegraph from one of the other river-class destroyers are also featured in this exhibit.

Three other relics of outstanding interest remain to be mentioned. The first is the nose-cap of an II-inch shell fired into the Australian lines at Anzac by a Turkish battleship in the Dardanelles. On the right back wall hangs a "zigzag" clock, set so that a bell would ring at certain set intervals to warn watch keepers on zigzagging ships that it was time to change course again. On the platform at the right is a corroded brass binnacle cover and ring salvaged from the German steamer Buka which was scuttled at Kieta in German New Guinea.

Relic Cases.

The right case in front of this window contains a number of boats' badges. In the centre is a muzzle-plug from the battle-cruiser Australia. The brass kangaroo is from the destroyer Parramatta. The "Crown and Anchor" badge beside it is the crest of the City of Sydney and was borne by the boats of

H.M.A.S. Sydney. The Crown shown here consisting of fore-sails and poops is that awarded by the College of Heralds to naval bases, but Sydney now boasts the mural crown of a first class city.

In the left case are some relics of H.M.S. Vindictive, sunk as a blockship at Ostend. They include a piece of the cable used to fire the explosive which effected this object. The green armband is the type worn on transports by soldiers who volunteered to serve the ship's gun. This one was used in the Orsova.

Exhibited here are the telescopic gun-sight from H.M.A.T. Ballarat, sunk off The Lizard on Anzac Day 1917, without loss of life, and a pay-book of a soldier who was proceeding to Lemnos in the Southland when she was torpedoed in the Ægean on 2nd September, 1915. The cornet was played for the diversion of the troops on the Ballarat, as they were calmly awaiting removal to the rescuing ships.

Australian Destroyers and Enemy Raiders.

The figure-head from Count Felix von Luckner's commerce raider Seeadler, formerly the British cargo ship Pass of Balmaha, dominates this window. The cordite charge container beneath it is from the same raider. On the left is a mine, swept up by the trawler Koragga off Gabo Island as late as 1929 and believed to have been sown by the German raider Wolf twelve years before. On its right is a glass float used to support a minesweeper's net in the North Sea and beside it the float of a submarine net. The compass and binnacle head on the left belonged to the Buka, scuttled at Kieta, New Guinea. In the right background is the binnacle head of H.M.A.S. Pioneer. which helped to destroy the German cruiser Königsberg in the Rufigi delta and took part in the bombardments of the German East African ports in 1915-16. Though obsolete at the outbreak of hostilities this ship fired more shots in the war of 1914-18 'than any of the modern ships of the Australian fleet.

The coat of arms of the city of Melbourne exhibited here was presented by the citizens to the cruiser *Melbourne*. The wheel and bell above it are from the Japanese battle-cruiser *Ibuki*, which helped to escort the First Convoy across the Indian Ocean. Among the other exhibits in this window are the ship's bells, nameplates, and footplates of the Australian destroyers

Yarra, Parramatta, Warrego, Huon, Torrens, and Swan which served in the Pacific, Malaysia, the Mediterranean, the Adriatic, and the Black Sea.

The bell of H.M.S. Vernon dates back to 1839 and was installed in the clipper Sobraon which later became the Tingira, training ship for the Royal Australian Navy. Another bell of interest is that of the Orsova which was torpedoed, but not sunk, in 1917 just after she had disembarked her troops. Deck-clocks from the Melbourne and the Huon and a duty board from Huon complete the relics of 1914-18, while reminders of the present war are provided by the identification board of a ship's boat from the American vessel City of Rayville, mined off Cape Otway on the 7th November, 1940; wireless equipment from the wrecked Italian cruiser San Giorgio; and the remains of a code flag from the starboard signal locker of an Australian sloop that was bombed when the Japanese raided Darwin on 19th February, 1942. This raid was the first physical act of war to be perpetrated against Australia on Australian soil.

The Japanese submarine attack on Sydney Harbour on the night of 31st May, 1942, is here represented by an officer's sword which was recovered from one of the sunken raiders. (Sections of two of these submarines are on view downstairs in the enclosure off the "Heavy Armament Gallery".) The Japanese 139-mm. shell, alongside the sword, is a reminder of the enemy shelling of Sydney on the night of 7th-8th June, 1942.

Relic Case.

The case on the right is remarkable for a number of waterline models of British and German warships. They are meant to be looked at from the side rather than from above, and are supplied to train sailors in the recognition of ships.

In the case on the left are fragments from a mine exploded off Gabo Island, a naval steel helmet (a novelty in 1914-18), a warship's dispatch bag, weighted and perforated to ensure that it will sink when jettisoned to prevent it falling into enemy hands, and a leather bound weight for sinking documents at sea in cases of emergency. The insignificant looking little gadget is a "Bell's Station Keeper", an ingenious device for enabling ships steaming in convoy to keep their correct distances apart. The brass plates are from H.M.S. Suva and describe her manifold activities during her service in the Red Sea.

On the south wall is the picture:

AE 2 in the Sea of Marmora, April 1915.

Charles Bryant, R.O.I.

On 25th April, 1915, while the A.I.F. was landing at Anzac, the Australian submarine AE 2 forced the Narrows and entered the Sea of Marmora. The first Allied ship to enter, she succeeded in spite of the strength of the current, the nets and minefields at the entrance to the Straits, and the constant attention of the shore batteries and gunboats. Once in the Sea of Marmora she cut loose among the shipping and sank an enemy cruiser. A defect caused by a series of bumps reduced her fighting efficiency and, forced to the surface, she was holed. All hands were ordered on deck and the vessel sank, her crew falling into Turkish hands.

On the western wall hang the undermentioned paintings:

Commander H. J. Feakes. Sir John Longstaff, R.P.S., R.B.C.

Commander Feakes was with H.M.A.S. Sydney at the Rabaul operations, and subsequently was given command of the Psyche, which patrolled the Bay of Bengal till the end of 1917. After the war he commanded the cruiser Melbourne with the rank of captain.

Australia leading the Port Line at German Surrender, 21st November, 1918. Arthur Burgess, R.I., R.O.I., R.B.C.

H.M.A.S. Australia is here seen leading the port line of the Grand Fleet at the surrender of the German High Seas Fleet in November, 1918. Behind her are New Zealand, Indomitable, Inflexible, Revenge, Resolution, Royal Sovereign, and Royal Oak. The destroyer turning off to the left is the Ophelia. In the distance H.M.S. Cardiff is followed by the German ships.

Leading Signalman J. W. Varcoe, D.S.M.

Sir John Longstaff, R.P.S., R.B.C.

After service in the *Pioneer*, Varcoe joined H.M.A.S. *Parramatta* which in 1917-18 was engaged in patrolling the Adriatic. When the Italian transport *Orione* was torpedoed in November, 1917, Varcoe was one of the three Australians who helped to bring her into port—a voyage that took three days in heavy weather and in which the ship was again attacked by the submarine.

R.A.N.'s Tribute to Anzac Dead, Dardanelles, 12th November, 1918. Louis McCubbin.

The destroyers Yarra, Torrens, and Parramatta accompanied the Allied Fleet which proceeded to Constantinople after the capitulation of Turkey. As the ships were entering the Dardanelles the commander of the Parramatta asked permission to fly an Australian blue ensign in tribute to the men of the A.I.F. killed at Anzac. The answer was, "The Commonwealth blue ensign may be flown at the portyard in honour of Australia's glorious dead." Thereupon the three destroyers hoisted their ensigns and flew them until their arrival at Constantinople.

Admiral Sir George Patey, K.C.M.G., K.C.V.O., R.N.

H. Septimus Power, R.O.I., S.A.P.

This officer, who commanded the Australian Fleet from its inception to 1915, hoisted his flag in the battle-cruiser Australia. He was in charge of the naval operations at Samoa and German New Guinea, and on their completion scoured the Pacific for von Spee's squadron. In 1915 he was appointed to the command of the West Indies station.

Dawn at Anzac, 25th April, 1915.

Herbert Hillier.

An Englishman's impression of the part the navy played in the Landing at Gallipoli.

Her Last Voyage.

Charles Bryant, R.O.I.

H.M.A.S. Australia on her way out of Sydney Harbour on 12th April, 1924, to be sunk under the terms of the Washington Treaty. Hung with wreaths of laurel and escorted by her sister ships, she was towed to sea and sunk in 150 fathoms of water.

On the southern wall:

Convalescents Embarking for Australia, 1919.

Dora Meeson, R.O.I.

Now that the desperate strain of war is removed this ambulance transport leaves for Australia with its company safe in the knowledge that it is free from the danger of the lurking submarine.

The Quay, Boulogne.

Charles Bryant, R.O.I.

H.M.A.S. Tingira

Charles Bryant, R.O.I.

The three masted clipper Tingira (formerly the Sobraon) was commissioned in 1912 as a training ship for boys of the Royal Australian Navy, and the first trainees were drafted to the fleet a year before war broke out. Boys from the Tingira earned a reputation for courage and efficiency even in their first actions; their steadiness was singled out for special praise by the officers reporting on the attack on the Emden. In 1927 the Tingira was sold, this painting showing her being towed from her position in Sydney Harbour to be dismantled.

On the north wall:

Leave Ships, Boulogne.

Charles Bryant, R.O.I.

Boulogne Harbour was the chief base in France for the embarkation and disembarkation of troops, and crossings were made by hundreds of ships, including the fast Channel steamers of peace time. Here the transports lie at the quayside and a seaplane alights on the harbour. In the foreground are ambulances bearing wounded for embarkation.

Hospital Ships, Le Havre.

Charles Bryant, R.O.I.

Boulogne Harbour.

Charles Bryant, R.O.I.

At the end of the gallery is a bronze:

The Gunner.

W. Wallace Anderson.

This is a particularly pleasing bronze of a naval rating.

THE GALLIPOLI GALLERIES

FROM the naval galleries we pass into the Gallipoli galleries in which treasured relics from Anzac are displayed. The walls are lined with paintings depicting some of the most dramatic occasions in the heroic fighting in the Peninsula.

We turn first to the show-windows in the eastern wall.

First Anzac Window.

This window contains an exhibit of great human interest in the stretcher captured from the enemy on 6th August, 1915, by Brigadier-General Monash, who thereafter constantly used it.

On the wall at the back hangs the plaster physical map of Gallipoli used by General Sir Ian Hamilton, the Commander-in-Chief of the Mediterranean Expeditionary Force.

Cut off as they often were from essential supplies, both the Turks and Anzacs showed amazing resource in the Gallipoli struggle. Forced to use periscopes by the marksmanship of the enemy, our men made them from lengths of wood and pieces of mirror requisitioned from the transports; while empty "jam tins" were used to good effect in the manufacture of improvised bombs and as alarm signals strung on the entanglement. The Turks for their part made mortars from empty shrapnel shell cases, fitted to roughly fashioned wooden butts, and two of these surprisingly effective weapons may be seen in the background.

The pack displayed to the left is one of a number that was built into an improvised barricade to top off one of the earliest parapets set up by our troops. Near it is a direction board, with the inscription "Company" in Turkish. In spite of the sandbags and earth which had been heaped upon it, the condition of the overhead cover from Quinn's Post in the centre foreground bears striking testimony to the deadliness of the enemy fire at this point. The Vickers gun is one of the first to be used in Gallipoli.

Relic Cases.

In the cases before this window are relics from Gallipoli, many of which were recovered in 1919. The shattered and bullet-torn remains of waterbottles were picked up on Pine Ridge where so many Anzacs fell on the first day. The twisted fragment of steel is from a pontoon in which the Turks attempted to cross the Suez Canal in February 1915. The first flag to fly on the Peninsula, the siren of the River Clyde which was run aground at Cape Helles to land her troops, and a pair of binoculars picked up from the battlefield are to be seen in the right case.

The left case shows four entertaining examples of Diggers' resourcefulness. A ladle made from an old waterbottle, an improvised grater made from a petrol tin and used to reduce the hard Army biscuits to meal, a draughts-board, and a brush broom—all these give us a glimpse into the everyday life of the men who lived so precariously on those rugged slopes. A souvenir biscuit, which was evidently considered more suitable for correspondence than for human consumption, is to be seen at the left with "jam-tin" grenades. In this case are also several frayed shoulder straps, tarnished collar badges and colour patches, relics of the 2nd Australian Brigade's attack on Krithia.

On the south wall hang two portraits:

Lieut.-General Sir Brudenell White, K.C.B., K.C.M.G., K.C.V.O., D.S.O. Sir John Longstaff, R.P.S., R.B.C.

Brudenell White was in August 1914, though then a major, acting Chief of the General Staff of the Commonwealth Military Forces. He became chief staff officer to General Bridges and later to General Birdwood in the I. Anzac Corps and, in 1918, the Fifth British Army, and by the end of the war his name was often mentioned as that of the next Chief of the General Staff of the British Armies in France. He possessed not merely brains; he had a high degree of moral courage and—what is perhaps even more rare among those who came to the forefront in war—a fine quality of unselfishness. With that courteous consideration for others which struck everyone who met him, he could, more easily than most men, subordinate himself to the wishes of his chief; but if he felt an adverse opinion should be stated, whether to General Bridges or Birdwood, or anyone else,

nothing would prevent him from stating it. The A.I.F. was far more the product of White's brain than of any other man's. The Evacuation of Anzac was probably White's greatest tactical achievement, while the original creation of the A.I.F., and the creation of new divisions in Egypt, were his greatest works of organisation. At the outbreak of war in 1939 he was recalled from civil life to become C.G.S. in Australia, an appointment he held till his untimely death in 1940.

General Sir William Birdwood, Bt., G.C.B., G.C.S.I., G.C.M.G., G.C.V.O., C.I.E., D.S.O.

James Quinn, R.O.I., R.P.

Later Field Marshal Lord Birdwood of Anzac, this Indian Army officer was selected by Kitchener in December, 1914, to command the Australian and New Zealand Army Corps. Shortly after the death of General Bridges he was also made the administrative commander of the A.I.F. overseas. "Birdie's" attributes made him a rare leader—undoubtedly one of the greatest leaders of men possessed by the British Army during the war of 1914-18. His power of leadership sprang from an exceptionally kindly nature, which looked upon men as men, and he never made the mistake of setting before them low or selfish ideals. His appeal to them from first to last was based upon the highest and most honourable grounds. Sometimes he asked too much of them, but he always asked it for a worthy reason—the general good for which the Allies were fighting.

Second Anzac Window.

This window displays an exhibit illustrating one of the ruses by which the Turks were deceived during the final stages of the Evacuation of Anzac. After the withdrawal from the front line the ingenious self-firing rifle here displayed, the invention of Lance-Corporal W. C. Scurry, led the enemy for a while into the belief that the Australian trenches were still manned. The principle upon which it operated is simple, and is related to that of the water-clock. Water dripping from one tin into another caused the second tin gradually to become heavier until it over-balanced a counter-weight and, falling, released the trigger.

The logs in the window formed part of the overhead covering

ripped by the Anzacs from the Turkish trenches at Lone Pine, in the attack of 6th August, 1915.

The 4.7-inch gun at the back is a veteran of Ladysmith in South Africa. It was the heaviest gun landed at Anzac, and was destroyed at the Evacuation to prevent its use by the enemy.

Turkish snipers, firing from commanding heights, had the advantage until suppressed by the superiority of the Australian and New Zealand marksmen. In this window are various mementoes of their activities. The shovel has doubtless been mockingly waved to signal a miss to the Turk, who has worked off his chagrin by shooting a hole in it. The loophole plates from Lone Pine and Russell's Top also bear evidence of the excellent quality of the Turkish marksmanship, while a typical "Wallaby" sniper's cage from which some of our snipers made full use of their opportunities is shown on the left.

Of the other exhibits in this window, the antiquated shell picked up at Cape Helles appears to be a survival from an earlier war. Beside it in the left of the window is a silk signal flag used on Anzac. The pith helmet in the toreground, though badly damaged by the Turkish nose-cap which lies beside it, saved its wearer from injury.

Relic Cases.

In the cases before this window the concrete fragments are from Essad Pasha's headquarters, which were literally in the front area and constantly under fire. The shattered remains of a mess-tin and knapsack were recovered from The Nek where the 3rd Light Horse Brigade made a suicidal but gallant charge. Cones from the original "Lone Pine" are preserved in this case. (See reference on p. 113 to the Aleppo pine in the grounds of the War Memorial.)

In the left case is an Australian hat and a British helmet from Hill 60 and crosses made from tin that marked the graves of fallen comrades. The inscriptions upon the crosses were punched with a cobbler's awl. The last flag flown at Anzac rests in this case. Relics from the Turkish side include a watch, horse-shoes of a pattern unfamiliar to Western eyes, and specimens of the crudely enamelled decoration awarded to the rank and file of the Turkish Army for the part they played in Gallipoli.

On the northern wall, from left to right, the portraits are as follows:

Major-General Sir W. T. Bridges, K.C.B., C.M.G.

Florence Rodway.

General Bridges was trained at the Canadian Military College and served in the South African War. A keen student of military affairs, as Chief of Intelligence he worked upon the problems of the Defence Scheme of Australia, and became the first Commandant of the Royal Military College, Duntroon. He has been justly called the "Father of the A.I.F." as he organised and commanded the 1st Australian Division and was administrative head of the entire force. He was mortally wounded by a sniper in Monash Gully at Anzac on 15th May, 1915.

Captain Albert Jacka, V.C., M.C. George Coates, R.O.1.

Jacka's is one of the great names of the A.I.F., and stands for qualities which generations of Australians will not willingly let die. Winner of the Victoria Cross for a deed of desperate resolution at Anzac, and of the Military Cross for an action at Pozières which many thought even braver, Jacka brought the same excellences of character into civil life, and his death at the early age of 39, hastened by wounds received in battle, left his comrades of the A.I.F. with a feeling of personal loss.

Colonel H. N. MacLaurin.

Florence Rodway.

On the second day after the Landing at Gallipoli Colonel MacLaurin was shot by a Turkish sniper. One of the youngest and most promising Australian leaders, the best type the universities produce, he had commanded the 1st Infantry Brigade from its formation.

As we cross to the pictures displayed on the western wall, we pause at a small bronze opposite the entrance to the gallery:

Simpson.

W. Leslie Bowles.

Private J. Simpson Kirkpatrick, of the 3rd Field Ambulance, known as "Simpson", had the excellent idea of pressing the donkeys left behind by Greek labourers into service for transporting wounded to the beach. For three weeks he brought the wounded down under furious shrapnel and sniping fire until on 10th May, 1915, he was shot through the heart.

On the southern wall of the gallery is a picture entitled:

Training in the Desert, Mena.

George Benson and Frank Crozier.

The picture shows Australian troops during their intensive training at Mena Camp in Egypt. In the foreground a tired soldier rests while Egyptian orange sellers cry their wares. In the background artillery batteries are engaged at exercises.

On the western wall hang the following paintings:

Charge of the 2nd Infantry Brigade, Krithia, 8th May, 1915. Charles Wheeler, D.C.M.

The incident which forms the subject of the first of the three pictures on the western wall is chronologically later than the others. It is a vivid presentation of an incident in the struggle for Krithia, when Australian and New Zealand troops, at half an hour's notice, attempted to advance across the open plain. At this moment the Australians have reached the most advanced British position, ever after known as the "Tommies' Trench". The brigadier, J. W. M'Cay, is shown flourishing his periscope and calling on his troops with the battle-cry that passed down the line—"Come on Australians!"

Anzac—The Landing.

George Lambert, A.R.A.

The middle painting is George Lambert's famous canvas, depicting the ascent of Ari Burnu knoll on Anzac morning. Through the initial error in landing a mile too far to the north, the men were confronted with a rugged cliff instead of the easy incline which they had been intended to storm. Here we see the steep and jagged slope alive with men climbing under a hail of fire. In the lower left-hand corner appear two of the boats from which they landed—ship's boats of the type of the treasured relics displayed in the Heavy Armaments Gallery.

The Beach at Anzac.

Frank Crozier.

On the right is Crozier's impression of the beach at Anzac Cove. In the left foreground is a figure performing one of the most arduous of all the routine tasks at Anzac, that of carrying water to the heights. This beach, open to the fire of the Turkish batteries, especially from the Olive Grove ("Beachy Bill") and Anafarta, was at most times more dangerous than the front line.

On the northern wall is the painting:

The Roll Call. Ellis Silas.

This is painted by an artist who, as a private soldier, took part in the event which he depicts, the muster of one of the two companies to which the 16th Battalion had been reduced by the first three weeks' fighting in Gallipoli. The 16th was not one of the first landed; but from the night of April 25th, when it was thrust into the most difficult angle of the Anzac position to hold the Turkish counter-attacks, to the night of May 9th when part of it was drawn into an attack from Quinn's Post (where some of the opposing trenches were only twenty yards apart), it was constantly in desperate fighting. Of the roll call, Signaller Silas wrote: "Name after name would be called; the reply—a deep silence; there were few of us left to answer—just a thin line of weary, ashen-faced men."

As we leave the first Gallipoli Gallery we approach an extremely fine bronze entitled:

The Defence of Anzac.

W. Wallace Anderson.

One of the figures in this group of Australian infantrymen is clad in the fighting order of the front line, while his companion trudges past with rations and water in the Anzac "undress" affected by our men in Gallipoli.

We now enter the second Gallipoli Gallery.

Scale Model-Gallipoli.

On the eastern side is situated a remarkable scale model of the Anzac area which brings home, more vividly than the most graphic description, the terrible difficulties of the terrain. All points are clearly labelled and it is necessary only to draw attention to the coloured cords which mark the stages in the progress of the fighting. The red cord marks the position of the Australian and New Zealand line as stabilised after the first week's operations following the Landing. The yellow cord shows the line after the August offensive up till the Evacuation in December, and the blue cord the Turkish position during the same period. Tiny pits on the model indicate the dugouts which have been scratched out of the slopes. Only a section of the Gallipoli Peninsula is shown; Cape Helles, for instance, which

would appear farther to the right, is not represented. From our position as spectators it is possible to view the blue waters of the Narrows beyond and to reflect on the irony which denied to all but a few of the men of Anzac a glimpse of this, their great objective. To the left can be seen a fair proportion of the country inland from Suvla.

On the eastern wall, above the scale model, hangs a painting:

Anzac.

George Benson.

How the Digger Spent His Leisure Hours.

The case beyond this model is filled with souvenirs that show how the Australian soldier employed his leisure hours throughout the war. The favourite and forbidden games of "Two-Up" and "Crown and Anchor" are naturally to the fore; and it is no surprise to find improvised cricket bats and a bookmaker's plate. But many Diggers spent their spare time in making things with their hands. The tank and engine made from gun-metal with very simple tools are little masterpieces, and many thousands of stitches must have gone into the embroidered dress made in hospital by badly wounded men. Also displayed in this case are a number of ingeniously constructed metal articles made by men whose only tools were pliers, files, and hammers.

Next is a life-size bronze:

Water Carrier.

W. Wallace Anderson.

With death lurking above ground the men of both armies dug in and carrying parties were organised to bring water and rations to the troops peopling the numberless slopes. Stripped to the waist, with breeches lopped into shorts, they threaded the paths winding from the beach to the heights. Like busy strings of ants they toiled up and down the slopes to bring the heavy cans of water to their mates holding the crags.

The Gallipoli Campaign.

A collection of paintings by George Lambert, A.R.A.

Upon the eastern wall are twenty-three small paintings: Behind the Turkish Lines, Gallipoli; Burnt Gully, Gallipoli; Well-Bred White Donkey; "The Nek"; The Dardanelles, from Chanak; The Mena Road; "The Sphinx", from Plugge's Plateau; Anzac, from Gaba Tepe; Embarkation of Troops, El Kantara; The River Clyde at Cape Helles; Achi Baba, from the Tommies' Trench; Lone Pine; Pro Patria; "The Sphinx", from No. I Outpost; Chanak; Lemnos; Looking towards Gallipoli from Chanak; The Breakwater, Marseilles; Ghezireh Kit Store; Rainy Day, West Mudros Rest Camp; Anzac Cove, 1919; Inside the Fort, Chanak; Courtyard of No. 14 A.G.H., Abbassia.

On the southern wall is the painting:

Farewell to Anzac, 20th December, 1915. W. B. McInnes.

This picture hangs upon the southern wall. It is a scene in the saloon of the *Arran* as she left Anzac. Several well known leaders, including General Monash and Lieut.-Colonel (later Brigadier-General) Duncan Glasfurd, may be noted among the central figures.

After turning from this picture the visitor's attention is drawn to another extraordinarily fine bronze standing at the entrance to the gallery:

Evacuation of Anzac.

W. Wallace Anderson.

This portrays the unconquerable spirit of the Anzacs who, though forced to withdraw from Gallipoli, came again with renewed energy to check the Germans and smash their way through the Hindenburg Line.

On the southern wall are two portraits:

Major-General Sir Neville Howse, V.C., K.C.B., K.C.M.G. James Quinn, R.O.I., R.P.

General Howse won the Victoria Cross as a captain in the New South Wales Army Medical Corps in the South African War. In 1914 he served with the A.N. and M.E.F. in German New Guinea, as Senior Medical Officer. Returning to Australia in time to embark with the A.I.F. he was appointed Staff Officer to the Director of Medical Services under General Bridges and subsequently A.D.M.S., 1st Australian Division. His work in this position in Gallipoli was outstanding, and at the end of 1915 he succeeded Surgeon-General Williams as D.M.S., A.I.F. In

this capacity he achieved a reputation which extended beyond the A.I.F. and Australia; in particular, he gained the confidence of the combatant command and Government to a degree never exceeded in the history of warfare.

Brigadier-General T. Griffiths, C.M.G., C.B.E., D.S.O.

George Coates, R.O.I.

Tom Griffiths entered the service of his country in 1886 as a gunner in the Victorian Permanent Artillery, and at the outbreak of war in 1914 was Secretary to the Military Board, which controlled the Australian Forces. He knew military procedure, routine, and organisation as did few soldiers. He was appointed Military Secretary (subsequently A.A.G.) to the G.O.C., A.I.F., and as such was charged with the duty of interpreting the G.O.C's powers, the Magna Charta of Australian military autonomy. Landing at Anzac on the first day, Griffiths quickly became a personality on the beach and the landing stages, nightly checking and sorting the batches of reinforcements for the 1st Division and forwarding them to their various units. At the end of 1916 he left France to become Commandant of the A.I.F. Administrative Headquarters in England. In this position he achieved a reputation for uprightness, fairness, vision, and administrative ability, attributes which made him one of the great figures of the A.I.F.

On the western wall are the following paintings:

The Attack on Lone Pine Ridge, 6th August, 1915. Fred Leist, R.O.I., R.B.A.

Among the most heroic enterprises at Anzac has to be numbered the determined attack on Lone Pine. As the sun was sinking, the Australians charged the Turkish trenches, to find that they were protected against entry by a stout roofing of pine-logs, some of which had to be torn up. A diorama depicting this battle is on display in the Palestine Gallery.

Colonel A. G. Butler, D.S.O., V.D.

Sir John Longstaff, R.P.S., R.B.C.

Colonel Graham Butler, as the medical officer of the 9th Battalion, was the first R.M.O. to land in Gallipoli, and his

conspicuous gallantry at the Landing won him the D.S.O. Early in 1916 he was appointed to the medical staff of the I. Anzac Corps, and in the 1916-17 winter on the Somme he went up and lived among the infantry in the freezing mud and slime of the trenches in order to study the problem of trench feet. In 1917 he commanded the 3rd Field Ambulance and early in 1918 took charge of the No. 3 Australian General Hospital at Abbeville. After the war he edited the Official History of the Australian Army Medical Services in 1914-18.

Charge of the 3rd Light Horse Brigade at The Nek, 7th August, 1915. George Lambert, A.R.A.

The charge at "The Nek" was undertaken by the Light Horse, who were serving in Gallipoli on foot. By an error of timing there was a lapse between our artillery bombardment and the attack, a lapse which allowed the Turks to recover and prepare to meet the assault with the result that the Australians, charging in three waves, were mown down. A fourth wave, ready to follow, was withheld when the local commanders realised that the attempt was hopeless.

Lieut.-General Sir H. B. Walker, K.C.B., K.C.M.G., D.S.O. James Quinn, R.O.I., R.P.

Veteran of several campaigns, "Hooky" Walker accompanied General Birdwood from India in 1914 as chief of staff of the Anzac Corps. But he had no love for staff work and shortly after the Landing grasped the opportunity of taking a fighting command—that of the New Zealand Infantry Brigade. Later at Anzac he went to the 1st Australian Division which he commanded until the middle of 1918.

Australian Wounded at No. 3 General Hospital, Wandsworth, 1915. George Coates, R.O.I.

To this hospital, formerly a London orphanage, the first Australian wounded to reach England from the Dardanelles campaign were brought. During the progress of the war many others from later battlefields also passed through it.

Uniform Groups-Eastern Campaigns.

At the end of the second Gallipoli Gallery is a large window illustrating the types of soldiers who were engaged in the Eastern campaigns.

The central figure is that of an Australian soldier clad in the "undress uniform" of Anzac, which we have already seen immortalised in bronze by Wallace Anderson. On his left is an Anzac in the kit in which the Landing was made, featuring the white calico ration bag and the bundle of sticks carried for fuel. Seated in the right foreground is a light horse brigadier, and close by are an infantry lieutenant and a lieutenant of the 4th Light Horse Machine Gun Squadron.

Glancing from left to right along the rows behind, we notice some picturesque foreign uniforms. They include two Russian officers; an Italian Bersaglieri, with the cock's feathers in his hat and the folding bayonet on his carbine; next to him stands a Serb, while in light khaki drill is a German colonial officer; beside him is a Greek Evzone, wearing his famous skirted battle-dress and turned-up shoes; then a Japanese; next, members of the Egyptian Labour Corps and Camel Transport Corps; a Gurkha with his kukri, or curved knife, and an Indian cavalry trooper of the Poona Horse; a New Zealander of the Anzac Mounted Division; a Turkish officer and a typical Turkish private in battle array. The Arab general's uniform was worn by the Governor of Damascus, Ali Riza Rikabi, who had the distinction of having received decorations from both sides. On the right is a picturesque Cossack with sheepskin cap, and a Foreign Legionnaire of France in tropical kit.

From here we turn left into the Palestine Gallery.

THE PALESTINE GALLERY

Some of the most brilliant achievements of Australian arms stand to the credit of the Light Horse in Palestine. In this gallery large paintings, scale plan models, superb dioramas and a collection of excellent pictures by George Lambert and Septimus Power give a comprehensive outline of the Sinai and Palestine campaign.

To the left immediately inside the gallery is the portrait:

Corporal E. B. Picton, D.C.M., M.M.

Sir John Longstaff, R.P.S., R.B.C.

Corporal Picton, of the 7th Light Horse Regiment, after serving at Anzac took part in the operations in Sinai and Palestine until, on 28th March, 1918, he was wounded and taken prisoner in the Amman raid. He won the Military Medal for gallantry at Gaza in March, 1917, and was awarded the Distinguished Conduct Medal for a daring piece of work at Beersheba six months later.

On the south wall of the gallery hang the following pictures: The Camel Corps at Magdhaba.

H. Septimus Power, R.O.I., S.A.P.

The Camel Corps, which was formed in January, 1916, and comprised former Australian infantrymen and light horse reinforcements as well as New Zealanders and British yeomanry, played a magnificent rôle in the desert operations. In December, 1916, the "cameliers" took part in the capture of Magdhaba, and this picture shows the point at which they dismounted to advance to the attack on foot.

Brigadier-General C. F. Cox, C.B., C.M.G., D.S.O., V.D. Sir John Longstaff, R.P.S., R.B.C.

"Fighting Charlie" Cox served in the South African War as commander of the 3rd New South Wales Mounted Rifles. In

September, 1914, he organised the 6th Light Horse Regiment, A.I.F., and took it to Gallipoli. Before the Evacuation of the Peninsula he was appointed to the command of the 1st Light Horse Brigade. An officer of instant intuitive resolve and swift tempestuous action he, in more than one crisis in Sinai and Palestine, took hold of his force with the grasp of the real leader, and turned a critical fight into sudden and complete victory.

How a V.C. was won in Palestine.

H. Septimus Power, R.O.I., S.A.P.

Two airmen, Lieutenant F. H. McNamara and Captain D. W. Rutherford, were returning from a bombing raid near Gaza in March, 1917, when Rutherford was forced down. Though wounded, McNamara landed to rescue his comrade as a body of Turkish cavalry came on the scene. Upon attempting to take off with Rutherford, McNamara crashed his 'plane, but undaunted, the two airmen set fire to it. They then had the luck to succeed in starting Rutherford's machine, and got away in the nick of time to fly it 70 miles back to its base. For this exploit McNamara was awarded the Victoria Cross.

In this corner is a bronze:

The "Camelier".

W. Leslie Bowles.

This excellent little bronze is of an Australian of the Imperial Camel Corps.

On the western wall, we see the undermentioned paintings:

Romani.

George Lambert, A.R.A.

Romani, in the Sinai desert, was the scene of a determined stand by the Light Horse on 4th August, 1916. This action was the turning point of the campaign and marked the beginning of the British drive through Palestine into Syria.

Lieut.-General Sir Harry Chauvel, G.C.M.G., K.C.B.

W. B. McInnes.

Early in 1916 General Chauvel, who had commanded the 1st Light Horse Brigade and the 1st Division at Anzac, was given the task of organising the Anzac Mounted Division defending the Suez Canal. It was largely his coolness and judgment which prevented defeat at Romani. Later he commanded the Desert

THE PALESTINE GALLERY

Mounted Corps, and led it to victory in the many complex and difficult battles which culminated in the capture of Damascus and the advance to Aleppo. His was the most envied corps command in the whole war. Every ambitious and capable cavalryman coveted it; not a few army commanders would gladly have changed positions with Sir Harry Chauvel, whose extraordinary rise and sustained achievement owed little to chance. He made his way and held his place by the sheer mastery of mounted work on the largest scale, and by a certainty of touch which indicated almost a second sense.

In a small case in this gallery is preserved the saddle used by General Chauvel in the South African campaign and in the War of 1914-18.

The Charge of the 4th Light Horse Brigade at Beersheba. George Lambert, A.R.A.

"I have heard a great deal of the fighting quality of the Australian soldier. They are not soldiers at all; they are madmen." Such was the tribute paid by a captured German staff officer to the reckless valour of the Australian light horsemen whose headlong charge overwhelmed the Turkish garrison at Beersheba on 31st October, 1917.

Captured Turkish Colours.

The framed colours on the wall are the only regimental colours captured by Australians during the war of 1914-18 and were taken on 1st October, 1918, from the 46th Turkish Regiment. On the side here displayed can be seen the Sultan's monogram and the regimental badge. On the reverse are the familiar texts from the Koran—"There is no God but God", and "Mohammed the messenger of God".

Turning to the east wall of this gallery the visitor will see the following pictures:

Squadron Sergeant-Major Charles Greenway, D.C.M. W. B. McInnes.

Greenway was an infantryman in the 23rd Battalion, when, like many of his fellows, he transferred to the Camel Corps in January, 1916. He served in the Western Desert against the Senussi and then crossed into Sinai. As a sergeant he was

awarded the D.C.M. for the cool and capable manner in which he handled his section after its commander had been wounded. When the Camel Corps was disbanded in 1918 he joined the 14th Light Horse Regiment and served in it till the end of the war.

Leaders of the Australian Light Horse, Jordan Valley, August, 1918. H. Septimus Power, R.O.I., S.A.P.

From left to right: Brigadier-General G. M. Macarthur Onslow, Brigadier-General W. Grant, Lieut.-Colonel J. Gilbert Browne, Brigadier-General L. C. Wilson, Brigadier-General R. G. H. Howard-Vyse, Lieut.-General Sir Harry Chauvel, Major-General H. W. Hodgson, Brigadier-General C. F. Cox, Major-General Sir E. W. C. Chaytor, and Brigadier-General G. de L. Ryrie.

Barada Gorge, 30th September, 1918.

George Lambert, A.R.A.

As the light horsemen looked down on the Barada Gorge that winds into Damascus, they saw it crowded with fugitive troops, transport, and railway trains. When German machinegunners, operating from the tops of motor lorries and trains, defied the challenge to surrender, the unequal encounter began. The light horsemen, firing with fearful accuracy, shot the column to a standstill and then to silence.

The Es Salt Raid.

George Lambert, A.R.A.

In the spring of 1918 the Australians made two raids east of the Jordan. In the raid on Es Salt, launched with the object of destroying a large enemy force, the light horse had to gallop under shell-fire over rough country. The operation was unsuccessful. The enemy fell in strength on the 4th Brigade which was forced back and had to fight desperately to save itself from being destroyed. It nevertheless managed to keep open a lower track to Es Salt down which the other mounted brigades, heavily pressed, were able to withdraw.

Scale Model of the Suez Canal Zone.

Immediately opposite the entrance to this gallery stands a fine plan model of the area extending from the Nile Valley across the Suez Canal to the Dead Sea. The plan graphically illustrates the contrast between the verdant country of the Nile valley and the tawny desert of Sinai. The A.I.F. has been closely associated with the territory bounded by the limits of this model and the Australian troops who trained, garrisoned, or fought in the area during the First World War blazed a trail that became familiar to their sons who followed in their footsteps in the present war.

The Anzacs.

George Lambert, A.R.A.

As we pass down the gallery we pause to view the bronze group entered by George Lambert in the competition for the design of the Memorial at Port Said to the Australian and New Zealand forces who fought in Sinai and Palestine.

Coming into the centre of the gallery our attention is instantly caught by the vivid dioramas on either side. The west wall shows:

Transportation of Supplies in the Desert Campaign.

Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin. Models, G. F. Nicholson.

The series pays a well deserved tribute to the faithful work of the 135,000 fellaheen who made up the Egyptian Labour and Camel Transport Corps.

Landing Supplies from Ships in the Open Roadstead at Belah.

The coast of Sinai is destitute of harbours, and supplies must come ashore through the surf. In the panel to the right a train on the light Decauville railway is setting out with stores on the first stage, to Gamli.

At the Railhead.

The light railway and the caterpillar tractors are loading supplies. The painting on the right shows the tractors and a camel train on the road.

The Ship of the Desert.

A busy scene as the supplies are transferred to camels for the desert trek. In the painting on the right the camels are being loaded at a waterpoint.

After Darkness Comes the Dawn.

The camel train moves over the desert sands. When it reaches Beersheba the camels' part will be done.

The Dump at Beersheba.

After the desert crossing, German built roads into Palestine permit the use of motor traction. The next panel depicts the transport lorries moving along the road.

Within Sound of the Guns.

Here at the divisional refilling points motor transport gives way to horse-drawn waggons. The picture in the panel portrays the busy scene as these waggons load up prior to making their way across country to the brigade dumps.

... and so The Life Line Trickling from the Sea Reaches a Regiment.

The general service waggons give place to the regimental limbers which carry the supplies on the last stages of their long journey. In the painting a line of limbers moves towards the front from a dump in a wady as protecting British 'planes pass overhead.

A Squadron Receives its Supplies.

The squadron quartermaster-sergeant takes delivery from the limbers on the outskirts of a Jewish village. In the painting the S.Q.M.S. is shown issuing rations to the troop orderlies.

And So the Long Trek Ends.

Hence after many vicissitudes the rations having arrived, the man behind the gun prepares his midday meal.

Turning about we face the large dioramas, against the southern embrasure of which hangs the portrait of:

Major-General Sir E. W. C. Chaytor, K.C.M.G., K.C.V.O., C.B. Charles Wheeler, D.C.M.

General Chaytor, a New Zealander, who had seen service in South Africa and more recently in Gallipoli, took over the Anzac Mounted Division in 1917 when General Chauvel was appointed to the command of all the cavalry on the Palestine front. "He was one of those rare soldiers who did everything in

this prolonged campaign so surely, thoroughly, and yet so quietly and with such apparent ease that it might be said no task set him between the Canal and Amman was big enough to test his full capacity."—Official History of A.I.F.

The first of the dioramas is:

Lone Pine. Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.

Although it is displayed in the Palestine Gallery, it must be understood that this diorama depicts a memorable infantry attack in Gallipoli. This epic assault on the Turkish trenches at Lone Pine started as a feint and developed into one of the bloodiest bomb fights in the history of the A.I.F. As the sun was sinking behind Imbros and Samothrace the Anzacs made their determined charge against the enemy's position. The trenches were roofed over with pine-logs which in places were torn away by some reckless spirits who then lowered themselves down to come to grips with the waiting enemy. Others, too impatient to rip away the logs, gained entry through the sally-ports and the breaches made by the bombardment. In this fight no fewer than seven Australians won the Victoria Cross.

The next diorama re-creates an incident in the battle of:

Romani. Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.

Here we see the Australian counter-attack against the Turkish force on the long dune of Mount Meredith on 4th August, 1916. Shortly after dawn next day the Turks were routed, and as a result of the battle they lost the initiative in this theatre of the war, never to regain it.

Upon the northern wall of this embrasure hangs the portrait of:

Brigadier-General J. R. Royston, C.M.G., D.S.O. D. Taylor.

General Royston was a South African who had served against the Zulus, and in the South African campaign, in which he was closely associated with Australian contingents. Attached to the A.I.F. in 1916 he commanded the 12th Light Horse Regiment and later the 2nd and 3rd Light Horse Brigades. He

fought at Romani, Magdhaba, Rafa, and Gaza, and in 1917 returned to South Africa.

Scale Model: East of the Jordan.

In the middle of the floor close by is a plan model of the Jordan Valley in which our forces spent the appalling summer of 1918. At the Dead Sea end the valley is 1290 feet below sea level, humid and pest-infested. The model also shows the mountainous country of Gilead, to the east of the river, over which our forces advanced to raid Es Salt and Amman in March and April and in the main actions which began on 22nd September, 1918. The pink and yellow cords indicate the British and Turkish positions on 19th September, 1918. The blue cord shows the route followed by the N.Z.M.R. Brigade; the thin yellow that of the 1st A.L.H. Brigade; brown, 2nd A.L.H. Brigade; white, British West Indies Regiment; and green, the other infantry engaged.

Relic Case.

The case in the centre of the gallery contains many relics of the Palestine campaign including a Turkish sniper's shield, a Government branding iron featuring the Crescent and Star, two German telephones, a Bedouin powder-horn, a Turkish notice-board, and a cannon-ball from Napoleon's Syrian campaign of 1799. A battle-axe and other relics from Crusading days claim their place as souvenirs of the age-old Holy Land. The campaign against the Senussi in the Western Desert in 1916, when we first heard of the now familiar names of Mersa Matruh, Sidi Barrani, and Sollum, is represented by a spear head, a knife, and a set of hobbles from this fanatical sect. An interesting exhibit is the Martini rifle inscribed in Arabic, "Nothing can be accomplished unless God is willing".

The visitor now turns to a replica of a famous statue, the winning design for:

The Port Said Memorial.

C. Web Gilbert.

This fine monument was erected to the memory of the Australians and New Zealanders who fought in the Palestine campaign.

The Palestine Campaign.

In the farthermost section of this gallery we find a series of delightful paintings by the eminent Australian artist George Lambert, A.R.A.:

A Game Troop Horse; Ayun Kara; Moascar After Demobilisation; Sunrise over Dead Sea; Barada Gorge; Starlight—Racer and Troop Horse; Broken Down Gharry Horse; Rafa from One Tree Hill; Sunrise; Semakh.

On the western wall:

The Nile, Ghezireh; Moascar Camp, from "Banjo" Paterson's Tent; "London Bridge", Ismailia; Sakkara; The Sultan's Pool, Jerusalem; Lake Timsah, Ismailia; Breakwater, Port Said; Near Mena; Remounts, Moascar.

Tel el Saba, Beersheba; Waler and Groom; Anzac Ridge, Gaza; H.Q., Desert Mounted Corps; The Wady el Arish; Magdhaba; Hod el Safaniah, Romani; Tel el Saba; El Arish; Mt. Meredith, Romani; Arabs by the Sea; Khurbet Sihan.

Wady Hanein; Australian Troop Horse, Full Marching Order; The Jerusalem Hills; The Road to Jericho; Jerusalem; Ramleh; In the Judæan Hills; Chaytor's Tent, El Kantara; The Road to Aleppo; The Pimple, Ghoraniye; Jerusalem, from below the Mount of Olives; Ambulance Waggon; Front Line Sangar; Jebel Saba.

The Jordan; Arab Mare, Es Salt; Ford at Benat Yakub; Jordan Valley; The Half-Limber; Arab Huts, Jericho; Sunrise, Moascar; The Plain, Jericho; Greek Monastery of St. George, Mount of Temptation; Auja Bridgehead, Jordan; Ghoraniye Bridgehead.

The Sea of Galilee; Semakh at Sunrise; Semakh, from Yarmuk Gorge; Tiberias; Barada Gorge; The Hill of the Good Samaritan, Talat ed Dumm; The Dead Sea; Jisr Benat Yakub (Bridge of the Daughters of Jacob); East of the Jordan.

Scale Model: West of the Jordan.

In the centre of the floor stands a plan model to indicate the operations covering the Battles of Megiddo (Armageddon) west of the Jordan. The cords show the lines of the opposing armies before issue was joined; the red represents the British,

and the green the Turkish. Between 19th September and the end of that month, the whole area bounded by this model—and that beyond its scope as far as Damascus—had fallen into our hands.

On the eastern wall is a diorama:

Desert Patrol. Sculpture, C. Web Gilbert. Landscape, Louis McCubbin.

In the Sinai desert it was necessary to keep constant watch, not only for Turks but for Bedouin engaged in espionage. Here a light horse patrol, having sighted tracks in the sand, is preparing to investigate.

Next to the diorama hangs the portrait of:

Captain Sir Ross Smith, K.B.E., M.C., D.F.C., A.F.C.

W. B. McInnes.

This pilot's famous flight from England to Australia has tended to overshadow the sterling service he rendered in Palestine. After serving with the light horse in Gallipoli, he joined No. I Squadron, A.F.C., as an observer in 1916. Upon becoming a pilot he shot down 13 enemy machines, and the record of his individual exploits reveals a courage and skill of the highest order.

On the northern wall hang several oil paintings:

Ziza, 28th September, 1918.

H. Septimus Power, R.O.I., S.A.P.

At the end of Chaytor's successful thrust east of the Jordan the Turkish garrison of Maan was retiring towards Amman when on the morning of 28th September they were intercepted by two squadrons of the 5th Light Horse Regiment under Lieut.-Colonel D. C. Cameron. The surrounding hills were swarming with thousands of marauding Bedouin, and the Turks, although in a hopeless position, were unwilling to surrender their arms, since that might mean their annihilation by the Arabs. On his arrival with reinforcements General Ryrie permitted the Turks to keep their arms, and to stand guard with the Australians against the Bedouin until daylight, when with

the arrival of the New Zealand Mounted Rifle Brigade it was safe to disarm the Turks and formally take them prisoner.

Major-General Sir Granville Ryrie, K.C.M.G., C.B., V.D.

Charles Wheeler, D.C.M.

General Ryrie, a great Australian bushman, was a distinguished Light Horse commander. A South African veteran, he organised the 2nd Light Horse Brigade, which he took to Anzac and afterwards led in Sinai and Palestine. No leader in the Palestine campaign had a shrewder grasp of possibilities, both British and enemy; and because of this he went right through the campaign from the Canal—where, at the beginning, he led the light horse vanguard—to the Armistice without once making a serious mistake.

The Last Dash on Damascus.

H. Septimus Power, R.O.I., S.A.P.

On the morning of 31st October, 1918, after the annihilation of the retreating Turkish Army in the Barada Gorge by the Australian Mounted Division, the 3rd Light Horse Brigade passed through the shambles and, with swords drawn, galloped through Damascus and cut the road to Homs.

Lieutenant-Colonel R. Williams, C.B.E., D.S.O.

H. Septimus Power, R.O.I., S.A.P.

When in 1915 No. 1 Squadron, A.F.C., was organised, Captain Williams, one of the first to secure a pilot's certificate at Point Cook, was given command of "C" Flight. He went with the squadron to Egypt in 1916 and for the remainder of the war served on the Palestine front. At the end of May, 1917, he was appointed to the command of No. 1 Squadron, and twelve months later took over the 40th Wing (Palestine Brigade), R.A.F. When in 1921 the R.A.A.F. was inaugurated as a separate service he was appointed to organise and command it. In 1942, with the rank of Air Marshal, he went to England to control the overseas headquarters of the R.A.A.F., and subsequently became R.A.A.F. representative at Washington.

Leaving the Palestine gallery the visitor passes into the Aeroplane Hall.

THE AEROPLANE HALL

UPON entering this great hall the visitor rounds off the story of Palestine by a glance at the McBey etchings in the southern alcove and the magnificent dioramas of Magdhaba and Semakh.

Group of Etchings.

James McBey.

A Desert Oasis, Sinai; The Sinai Desert; The Wady um Mukhsheib at Sunset; Strange Signals in the Sinai Desert; The Midday Halt, Sinai; A Camel Patrol Setting Out from Serapeum at Dawn; Ras el Ain.

The dioramas are:

Magdhaba. Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin.

The Camel Corps' part in this operation in December, 1916, has already been described; and now the charge of the 10th Light Horse Regiment, which carried the day, is re-created in graphic detail. As all the available supplies of water were in the hands of the enemy our forces had to capture the wells or withdraw and relinquish the initiative. The light horse, however, saved the situation by galloping down the Turkish positions and winning the day.

Semakh. Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.

At Semakh on the southern shore of the Sea of Galilee the situation was somewhat different. On 25th September, 1918, the 4th Light Horse Brigade was ordered to attack the village which it proceeded to do in the approved light horse manner—riding up, dismounting, and then acting like infantry. The keystone of the enemy's defence was the new railway station, whence a withering fire raked the charging squadrons as they galloped towards their objective. Enemy gunners disputed entry

to the building, but Australian machine-gunners cleared the windows, enabling their comrades to break into the building, and after desperate hand-to-hand fighting the enemy was overpowered.

The Will Dyson Drawings.

On the walls of the Aeroplane Hall hangs an excellent collection of drawings by the famous Australian artist, Will Dyson. These drawings were made among the battlefields and billets of the Western Front. It may here be said, in passing, that Will Dyson sensed the futility of war with a greater depth of feeling than any other official artist. A list of the titles of his works displayed here is given below.

Western wall, top row: Near Mametz; The Shack, Trones Wood; Traffic Control; The Dynamo, Hill 60; Tired, Wet and Disillusioned; A Labour Battalion Man Reflects; Wintry Days on the Somme; An Australian Field Artillery Brigade H.Q., near Nieuport; Australian Tunnellers near Nieuport; Writing to Catch the Home Mail; On the Somme—Coming Out.

Bottom row: Back at Mouquet Farm; Walking Wounded; Near Cosy Corner; "Dead Beat!" The Tunnels, Hill —; Coming Out, Hill 60; Looking for the Battalion; Coming back from Passchendaele; First Bombardment of Hazebrouck; Traffic Control Post to Right of Pozières; The Battalion Arrives at its Waggon Lines after the Stunt; Reporting to the C.O. on Returning from the Forward Observation Post; Eternal Waiting; Bringing up the Stew, Westhoek Ridge; Resting after the Stunt; The Wild Colonial Boy—"Sooner Than Dwell in Slavery Bound down by Iron Chains"; Vaulx Wood Waggon-Post; Going up to the Line near Vaulx; Exchanging "Furphies"; Delville Wood, Looking Towards Flers; German Prisoners near Messines; Australian Main Dressing Station, Bapaume; "For W——"; Linemen at Work—Lahoussoye.

Left northern wall: Albert Cathedral; The Cook; Bathing in a Shell-Hole.

Right northern wall: Home Comforts in the Tunnels—Hill 60; Compensation.

Eastern wall: With the Tunnellers near Nieuport; With the Guns at Laviéville; The Misery of Rest Camps; Battery Commander's Dugout, Hill 60; Preparing the Brazier; The Wag-

gon-Loading Post, Vaulx; A "Funk-Hole" near Bullecourt; Watching the Barrage from Mont Kemmel; Reinforcements; Searching for German Booby Traps near Ligny-Thilloy; Welcome back to the Somme; One of the Old Platoon; Wine of Victory—German Prisoners Captured at Ypres; Company Awaiting Relief near Ville-sur-Ancre.

Southern alcove: Jack and his Offsider; German Prisoners on Road Construction Work; The Siege Lamp, High Wood.

An Australian Prisoner-of-War.

Max Brüning.

On the pier to the right is an etching by a German artist of an Australian soldier captured in the ill-fated attack near Fromelles on 19th-20th July, 1916. After the Armistice an Australian officer, who had been taken prisoner in this battle, happened to meet in Berlin one of the German intelligence officers who had interrogated a number of the prisoners. The German presented the Australian officer with this etching, explaining that the artist had been his batman.

The Vickers-Vimy.

Turning now to the aero exhibits we come to the great Vickers-Vimy flown to Australia in 1919 by Ross Smith and his crew. This flight won the Commonwealth Government's prize of £10,000 for the first British 'plane to be flown by Australians from England to Australia in less than 30 days.

The Parer-McIntosh Machine.

To the left of the Vickers-Vimy, and facing the western wall of the room, is the single-engined De Havilland machine flown to Australia by Lieutenants R. J. P. Parer and J. C. McIntosh in a hazardous journey that took seven months to accomplish. The 'plane, which was not built to withstand the arduous conditions of a world flight, eventually arrived at its destination mainly through the tenacity and courage of its intrepid crew.

A Captured Russian Gun.

Between these two 'planes stands an anti-aircraft gun, captured from the Russians by the Germans who lost it to the French.

A Balloon Basket.

Behind the De Havilland is an interesting exhibit—the basket of a British observation balloon shot down near Ypres in January, 1918.

A Freak of Aerial Warfare.

The next exhibit is a German Albatros scout shot down on 17th December, 1917 by Lieutenant Sandy and Sergeant Hughes in a fight in which the Australians engaged six German machines. The Australians continued the fight and when two other machines came to their aid the Germans made off. Sandy and Hughes then appeared quite normal and to be proceeding on their way. But later their machine was found crashed in a field fifty miles away, and it was discovered that both occupants had been killed by a single bullet during the combat and that their 'plane had flown on in wide circles till it ran out of petrol.

The Scouting Experimental.

In the bay at the northern side of the hall stands a British single-seater, an S.E.5 which was flown so successfully by Major J. T. B. McCudden, V.C., and also by No. 2 Australian Squadron.

Airmen's Uniforms.

In the left-hand showcases at the northern end of the hall is a collection showing the evolution of British airmen's uniforms from early patterns worn by the Royal Flying Corps to those affected by the Royal Air Force. On the extreme left of the case the uniform of a member of the ground staff of the German Flying Corps is shown. The three figures on the right represent a captain of the French Military Air Service, an Australian pilot who served in Sinai and Palestine, and an Australian pilot in the Sidcot flying suit, invented by F. Sidney Cotton, an Australian who served in the R.N.A.S. This suit became the standard equipment of the R.A.F.

Historic Flags and Aeroplane Propellers.

The large central bay in the northern wall is draped with flags all of which were closely associated with Australia's fighting forces. The large Commonwealth Blue Ensign in the centre was used in the ceremony of unveiling the Australian Memorial at Villers-Bretonneux in July 1938. The Union Jack and White Ensign on the left are from the battle-cruiser *Australia*. On the northern walls are suspended German aeroplane and Zeppelin propellers from the war of 1914-18.

Aerial Bombs.

Displayed in the showcases on the right is a series of aerial bombs, varying widely in size and type. All but a few are sectioned to show their fuzes and explosive content.

A Pfalz Scout.

Returning to the 'planes we come to a Pfalz, brought down in October 1918 by Australian pilots flying Sopwith Camels.

An Example of German Thoroughness.

Between the Pfalz and the Avro Trainer stands a remarkable monument to German ingenuity—an observation post built in the form of a tree which was substituted for an existing tree under cover of darkness.

British Training 'Plane.

The next aeroplane is a British Avro two-seater training machine. Its designer, A. V. Roe, was the first British subject to build a 'plane that could take the air. In consequence of its lightness on the controls the Avro was adopted as the standard training machine for the British air service.

Primitive Machine.

The small machine by the side of the Vickers-Vimy is a Deperdussin monoplane of an early type. This machine was used at the Point Cook training school in 1914 for practice in taxi-ing. The 3-cylinder Anzani engine is by the same maker as that which powered Blériot's cross-Channel flight in 1909.

Engines, Lights, and Technical Exhibits.

Among the exhibits displayed about the hall are a number of German and British aero engines; a powerful searchlight reflector, two German sound locators, and a large electric lamp from an enemy aerodrome at Flavion in Belgium.

We now turn to the four remaining dioramas which vividly depict episodes in the campaigns in France and Belgium.

Pozières. Sculpture, Frank Lynch. Landscape, Louis McCubbin.

This diorama is situated next to the Semakh model to the right of the entrance to the Medical Gallery. In the summer of 1916 the Australians captured the crest of the Somme-Ancre ridge beyond Pozières. The terrific bombardments laid down by both sides in this fighting pulverised the countryside, obliterating trenches and burying the troops in the débris. In the diorama the sculptor has shown the remnant of an Australian Lewis gun crew upon the crest of the ridge, bloody but unbowed, as it awaits the German counter-stroke.

Gueudecourt. Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.

Recrossing the entrance to the Medical Gallery the visitor stands before a diorama entitled "Gueudecourt", which illustrates the appalling conditions in which the 1st, 2nd, 4th, and 5th Australian Divisions lived and fought on the Somme during the dreadful winter of 1916-17. The constant bombardments of the summer and autumn fighting pulverised the soil and the abnormal rainfalls which ushered in the winter reduced it to mud, of a depth and consistency such that neither man nor beast nor wheeled vehicle could pass over it except by means of a corduroy road or track. The scene in this trench is typical. It shows a man carrying a duckboard for building a track, the arrival of rations, a man taking precautions against trench feet, a Lewis gun post, sentries standing-to, and a derelict tank bogged in the mud. The whole diorama re-creates the general air of exhaustion and depression that permeated life in this environment.

Bullecourt. Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin.

On 11th April, 1917, the 4th Australian Division attacked the Hindenburg Line near the village of Bullecourt. The tanks that were to have broken a way through the wire failed badly, and the infantry with great gallantry, but no support, flung themselves against the uncut wire which many actually succeeded in crossing. As neither reinforcements nor munitions could be brought to them the remnants had to withstand fierce counter-attacks until finally obliged to fight their way back through the enemy to No-Man's Land across which they straggled under a withering fire.

Ypres. Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.

This diorama shows the method evolved for attacking German "pillboxes", concrete strong-posts fortified with machineguns. This reproduction depicts a scene in the swamp of Nonne Bosschen (Nun's Wood), east of Ypres, on 20th September, 1917. Rifle-grenadiers and Lewis gunners attack the position from the front, while bayonet men and bombers envelop it from the flanks.

We return to the relic cases.

Relic Cases.

Beginning with the case on the far right, we find that it contains a number of mementoes of the war in the air: small bombs, German and British; safety belts used by German aviators; tiny darts of particular interest, for they were the first offensive weapons to be dropped from the air and form a striking contrast to the 2000-lb. high-explosive bomb that was dropped towards the end of the war; speaking tubes; British and German aero compasses, early types of incendiary bombs, and a British camera-gun used for training air-gunners.

In the next relic case are two machine-guns from German 'planes that were shot down, German altimeters, an anometer, a bomb-sight, turn-and-bank indicators, a course setter, and a sound detector.

The third case contains exchanged cigarettes and photographs, reminders of the sportsmanship that existed between friend and foe in the air war of 1914-18. The fleece-lined boots shown here were worn by the pilot of the Albatros exhibited on the far side of the hall. Here, too, are to be found a tail skid, souvenir of one of Captain Cobby's victories; the compass of Ross Smith's Vickers-Vimy, and the mail-bag in which he brought the first air mail to Australia in 1919.

The fourth case contains some of the most interesting items in the collection, relics of Germany's ace, Captain Manfred von Richthofen, who was killed over the Somme Valley on 21st

April 1918 by an Australian machine-gunner. The relics in this case include one of Richthofen's boots, with a bullet-hole in it, his compass, the control column of his machine, and the sights of a machine-gun which was trained upon him when he was killed. Also in this case is a Parabellum machine-gun and various souvenirs of Zeppelins that were brought down over England.

In the last case on this side of the entrance to the Medical Gallery is an Australian flag improvised from paper by Belgians in Charleroi when Australians entered the town after the Armistice. The other exhibits are unit relics of the A.I.F., including a telephone used by the 22nd Battalion in France, the 37th Battalion drum-major's mace, armbands and patches worn by infantry specialists in the Passchendaele fighting, and the bugle of "C" Company, 13th Battalion.

In the cases in front of the Gueudecourt diorama and extending to the Nonne Bosschen are relics which possess interesting associations for particular Australian units, and a number which recall prominent members of the forces.

In the first case is a typewriter which followed the fortunes of the 51st Battalion in Egypt, France, and Flanders. The evolution of the A.I.F. badge is also set out in a highly interesting manner. The case contains one of the tins in which were packed the gifts sent for Christmas, 1914, in the name of Princess Mary, to every member of the Empire forces. The arm-band shown was worn by a French liaison officer.

Passing to the next case we see the tunic which Lieut.-Colonel Rosenthal was wearing when he was peppered by shrapnel at Anzac. The little paper flags representing various Australian units were used by General Monash to plot their positions on his master map. There is also a number of relics associated with Australian Victoria Cross winners, and the map used by General Chaytor during the Beersheba operations.

In the third small case is a tunic worn by Major Heane of the 4th Battalion at Lone Pine. The fur boots were worn by Sergeant Pearse, an Australian V.C. who was killed at Archangel in 1919—another indication that there were few theatres of war in which Australia was not represented. Other relics connected with famous members of the A.I.F. include the watch and whistle used by Major (now Sir Iven) Mackay at the launching of the attack at Lone Pine; the life-belt worn by

General Legge in the troopship Southland; and the boots worn by Lieut.-Colonel "Pompey" Elliott when he was wounded in the foot at Anzac.

The fourth case contains relics of a similar character. In it are General Birdwood's tunic and his walking stick and further mementoes of Australian V.C. winners; Dr. Bean's typewriter, with which he kept Australia informed of the work of the A.I.F.; the tunic worn by Lieut.-Colonel R. L. Leane when he was wounded by a shell fragment at Pozières; and an identity disc worn by a soldier who was destined to become Prime Minister of the Commonwealth—S. M. Bruce.

In the fifth and last case an interesting exhibit is the artificial limb of the only man with such a disability accepted for service overseas with the A.I.F. Other relics remind the visitor of the prisoners of war. Here, too, is the pen with which Senator Pearce on behalf of Australia signed the Peace Treaty with Austria at St. Germain.

Field Periscope.

We now turn to inspect the large field periscope that stands directly in front of the Vickers-Vimy. Fully extended this instrument unfolds to a height of 70 feet.

THE MEDICAL GALLERY

As the visitor enters this gallery from the Aeroplane Hall he will notice a collection of pencil drawings by George Lambert.

Collection of Pencil Drawings. George Lambert, A.R.A.

On the western wall, top row: An Australian Trooper; Charger and Groom; Officer of the Australian Light Horse; Lighthorseman Mounted; Mrs. Alice Chisholm, Superintendent, Soldiers' Canteen, El Kantara; An Australian Lighthorseman; The Padre; A New Zealand Mounted Rifleman; Major A. B. ("The Banjo") Paterson.

Bottom row: Lieut.-General Sir Harry Chauvel; Major-General E. W. C. Chaytor; Major-General H. W. Hodgson; Brig.-General C. F. Cox; Brig.-General G. de L. Ryrie; Brig.-General L. C. Wilson; Brig.-General W. Grant; Lieut.-Colonel G. M. M. Onslow; Captain H. V. H. Throssell, V.C.

Eastern wall, top row: A Palestinian Farmer; The Manager, National Hotel, Cairo; Officers' Mess, 7th Light Horse Regiment, Nalin; An Australian Nursing Sister; Turkish Officer, Prisoner-of-War Camp, Ghezireh; The Citadel, Aleppo; Ismailia Gardens; Outside A.I.F. Headquarters, Cairo; Soudanese Wallad; Major Zeki Bey, C.O., 1/57th Turkish Regiment, Gallipoli, 1915.

Bottom row: Mahomed Ahmed, Barman at the National Hotel, Cairo; Lota, Richon; Arab Attendant, Magdhaba; The Camelier's Mount; A Native Belle, Palestine; The Rough Rider; Koloniah; A "Gyppo" Type; Patient in No. 14 A.G.H.; Turkish Prisoners Repairing Boots, Ghezireh.

Autographed Flags.

This collection of flags, signed by various personalities of the war and post-war years, was used for the purpose of raising money for patriotic funds.

Button Day Souvenirs.

The visitor turns next into the hospital alcove, passing to the right of the large plan model in the centre of the room. On the walls of this alcove are collections of "buttons" sold on patriotic days during the war of 1914-18.

No. 3 A.G.H.

The model of No. 3 Australian General Hospital at Abbeville, France, was constructed by German prisoners. This 1500-bed hospital dealt with over 28,000 sick and wounded men in the two years during which it was stationed in France.

The animals in the right-hand cases have interesting histories.

A Company Mascot.

"Driver", the Sydney Silky terrier in the second case, was a pet of the 7th Field Company. He was taken overseas as a puppy of six weeks, and "served" with the unit in Egypt and France. In spite of the difficulties besetting the re-entry of the dog into the Commonwealth upon the company's return after the Armistice, the resourcefulness of the Digger managed to get the little fellow smuggled ashore at Melbourne whence he was railed to his master who had proceeded to Sydney in the troopship.

The General's Charger.

"Sandy", General Bridges' charger, was the only one of a hundred and sixty thousand horses which left Australia to return to his native land.

Turning into the centre of the gallery we face another remarkable bronze:

Stretcher-Bearers.

C. Web Gilbert.

This beautifully sculptured group depicts a familiar scene in the midst of a battle on any of the fields of the Western Front. It represents two German prisoners lifting a stretcher upon which lies a wounded Australian. The unconscious patient's box respirator rests upon his chest and his military greatcoat, flung carelessly across his legs, trails over the stretcher.

A Pharmacy Coach.

Leaving the bronze we turn to the cases against the eastern wall. The first is a model of a pharmacy coach of a hospital train. To a wounded soldier the cleanliness and comfort of such a train often brought the first chance of psychological recovery.

"Cocky".

Another aid towards recovery, of a very different kind, appears in the next case. This cockatoo, an excellent talker, became a great friend of convalescent soldiers in a Melbourne hospital.

The Shellal Mosaic.

Passing around the model into the eastern bay of this room, the visitor comes to an early Christian relic of major importance. This magnificent mosaic pavement was discovered by the Australian forces near Shellal on 17th April, 1917, during the Second Battle of Gaza. It had been uncovered by the Turks when constructing a machine-gun post, and in the process a large portion of the mosaic floor had unfortunately been destroyed. The mosaic was removed by Australian and New Zealand volunteers with considerable skill under most difficult conditions.

It was found to be all that remained of a sixth century Byzantine church. The inscription at the top may be restored to read as follows:

"This church was decorated with rich mosaics by our most holy Bishop and the most pious George, priest and sacristan, in the year 622 according to the era of Gaza."

Roman Gaza dates from about 61 B.C., and so the mosaic may be assigned to A.D. 561-2. It is therefore nearly fourteen hundred years old. The central motive of the design is the vine which grows from a chalice, its tendrils forming medallions each of which contains an emblem. About half of these medallions and much of the conventional border surrounding the whole are preserved.

The mosaic, which is brilliantly displayed, is one of the few important antique originals to be found in Australian museums.

Also on show in this bay is the base of one of the interior columns of the church, its only surviving architectural remnant.

Antiquities from Syria.

On the walls and piers in the neighbourhood of the Shellal Mosaic are other antiquities acquired by Australians in the Eastern theatre of war. There are three fragments of mosaic pavements from Homs in Syria, found in 1918. One, showing the cross of Constantine, dates from the fourth century A.D.; the other two, decorated with geometrical patterns, belong to the sixth.

Also from Homs is the marble stele, or grave stone, of a Christian of the fifth century A.D., which bears an inscription in Greek characters reading "St. Stephen have mercy on thy servant Theosebes."

Bust of Palmyrene Lady.

On the pier to the right of the mosaic is the bust of a lady of Palmyra, probably from a tower tomb. It is a magnificent specimen of the developed art of the Palmyrene school in the second half of the third century A.D. and one of the most important pieces of ancient sculpture in Australia. The Syriac inscription beside the head tells us that it is the bust of Hagar, who, to judge from the richness of her attire, was a person of considerable importance. Notice her elaborate jewellery and the distaff and spindle in her hand.

The story behind its acquisition is worth telling. Two Australian airmen were forced down in Syria and saved through the hospitality of an Arab sheikh. As a reward, since a gift of money was out of the question, Sir Harry Chauvel presented the sheikh with a gold watch, and in return was given this piece together with a tablet which once adorned a Turkish recruiting office and is now exhibited on the southern wall.

We now turn to the plan model of the Flanders battlefields.

Plan Model of Flanders Battlefields.

This comprehensive plan model shows the area in Flanders over which the Australians struggled for Fromelles in 1916, and for the Messines and Passchendaele Ridges in 1917.

The first phase of the operations is shown at the south end of the model where the white cord indicates the front line as it was when the Australian divisions fresh from Egypt entered it in April, 1916. From this line was launched on the 19th of

July the ill-starred Battle of Fromelles. The pink line defines the sector held at various times by I. and II. Anzac Corps.

The attack at Fromelles was the first major operation of Australian troops in France and was designed to prevent the Germans from reinforcing their armies on the Somme, where Haig and Joffre were launching a full-scale offensive. The 5th Division infantry which carried out the attack were mown down by the intense machine-gun fire, more particularly from the Sugar-loaf Salient which is shown on the plan. In the one night's fighting the division lost 5,533 officers and men.

Phase 2 covers the Battle of Messines, which took place in June, 1917. The white line shows the front as it was before zero hour. An advance in Flanders was particularly desirable from the British standpoint as it would threaten to cut off the Germans on the Belgian coast or force them to withdraw. The scheme envisaged first the capture of the Messines-Wytschaete salient as prelude to the attack on the Flanders heights. On 7th June, 1917 after eighteen months of tunnelling a huge system of mines was exploded, and the infantry attacking had little difficulty in advancing as far as the green line and occupying the whole of the salient. The black lines show the boundaries of the sectors allotted to the three army corps, and the pink lines those of the divisions.

The sequel to the occupation of Messines, the advance upon Passchendaele from Ypres, began on 31st July, 1917. The green cord shows the front at this date and the red cord as it was when the 1st and 2nd Australian Divisions entered the line shortly before 20th September. Advancing astride the Menin road, these divisions carried the corps front to the yellow line; attacking on the 26th the 4th and 5th Divisions took Polygon Wood, and advanced to the blue line; then the 1st and 2nd, re-entering the fight with the 3rd Division and the New Zealanders on their left, took Broodseinde Ridge, shown by the light blue line, on 4th October. The weather then broke, and the 2nd, 3rd, and 4th Divisions attempting to advance towards Passchendaele were unable to make much headway. The brown cord shows the line reached by our troops before they were withdrawn.

Retracing our steps we re-enter the Aeroplane Hall and pass in to the France and Belgium Gallery on the eastern side of the building.

FRANCE AND BELGIUM GALLERY

This gallery deals with the campaigns of the Australians in France and Belgium during 1916, 1917, and 1918 by means of dioramas, paintings, plan models, and actual relics which illustrate various operations of those arduous years.

Scale Model-Pozières to Bullecourt.

On entering the gallery, visitors should approach the plan model in the centre of the room, which gives a comprehensive presentation of the Somme battlefield of 1916 and the country over which the Germans in 1917 retired to the Hindenburg Line beyond Bapaume. A system of coloured cords marks the main course of events while Australian troops were engaged on this historic ground.

The fighting by Australians on this battlefield covers three distinct periods. The first occasion was when they were flung into the Battle of Pozières, from July, 1916, to the beginning of September; the second, when, after a brief respite in the Salient at Ypres, they returned south to winter in front of Flers and Gueudecourt; and the third, from the end of February, 1917, to the middle of May, when they followed up the German withdrawal and breached the Hindenburg Line.

The white cord stretching across the country in front of Albert represents the line from which the British launched the offensive on 1st July, 1916; the green cord is the line as it was when the Australians took over on 19th July, 1916, and from which they attacked Pozières on the 23rd; the light blue cord surrounds the area over which the battles for the Pozières heights and Mouquet Farm were fought, while the dark blue cord defines the front when the I. Anzac Corps was withdrawn from the battle at the beginning of September.

The second period began at the end of October, 1916, when the 1st, 2nd, and 4th Divisions joined the 5th Division on the front, which had moved forward in the interim to a line defined by the black cord running from Lesboeufs to Miraumont halfway along the model. The red and white lines show the trenches garrisoned by I. Anzac Corps. In this sector our troops spent the bitter winter of 1916-17, under conditions so graphically portrayed in the Gueudecourt diorama.

The third period opened on 23rd February, 1917, when the Germans began their withdrawal to the strongly-prepared Hindenburg Line shown by the red cord at the end of the model. On 11th April the 4th Australian Division made its gallant but hopeless attack on this line at Bullecourt. The dark blue cord shows the position whence they attacked and to which they were obliged to return. On 3rd May the 2nd Division attacked from this point, breaching the Hindenburg defences, after which the 1st and 5th were drawn into the battle, and the light blue cord encloses the area gained by them. The green cord shows the British line subsequent to the battle. This line was retained until the German offensive of March, 1918.

We turn now to the paintings in this gallery. On the western wall is a portrait of:

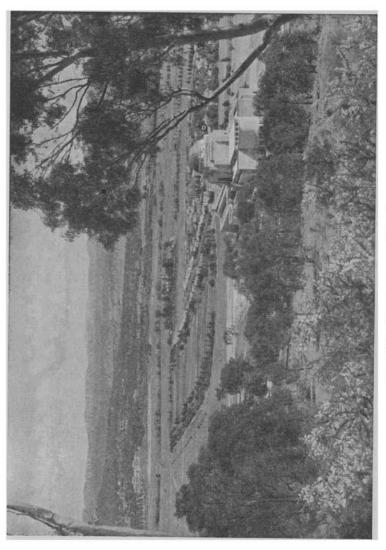
Captain A. H. Cobby, D.S.O., D.F.C. W. B. McInnes.

One of the most daring spirits in the Australian Flying Corps, Captain Cobby brought down 29 enemy machines and was decorated on four occasions. He joined the R.A.A.F. on its formation and retired in 1936 with the rank of wing commander in order to take over the highly important post of Controller of Operations on the Civil Aviation Board. On the outbreak of war in 1939 he was recalled to the air force to become Director-General of Recruiting, R.A.A.F., and in 1944 he was appointed Air Officer Commanding 1st Tactical Air Force.

On the northern wall hang:

Fromelles, 19th July, 1916. Charles Wheeler, D.C.M.

On 19th July, 1916, the 5th Australian Division made an attack against the German line before Fromelles with the object of preventing German forces in the region from reinforcing their armies on the Somme. The Germans were prepared and the attack though gallantly sustained was a costly failure. In this panoramic picture the first waves are shown crossing No-Man's Land in the face of a withering fire; at the extreme right lies the Sugar-loaf Salient before the fire from which two brigades were practically annihilated.



THE WAR MEMORIAL FROM MT. AINSLIE
With the Church of St. John the Baptist in the middle distance.

Lieutenant R. V. Moon, V.C.

W. B. McInnes.

In the fighting around Bullecourt on 12th May, 1917, Lieutenant Moon led a bombing raid along the German trenches, and though wounded three times succeeded in taking and holding a trench in which no fewer than 186 Germans were taken from the dugouts. For his gallant and effective leadership on this occasion he was awarded the Victoria Cross.

Death of Major Percy Black, D.S.O., D.C.M., at Bullecourt, 11th April, 1917. Charles Wheeler, D.C.M.

In the attack at Bullecourt on 11th April, 1917, the 16th Battalion (Western Australia) was led by Major Percy Black, an old prospector, known from Yilgarn to the Murchison, who as corporal, twice wounded, had kept his machine-gun in action for a week at the Landing—a man who had never failed, and whom some fine judges were wont to cite for the distinction of being "the bravest in the A.I.F." After capturing the first objective and reaching the wire of the support line Black was giving his runner a message when he fell shot through the head.

Sausage Valley, Pozières, Summer 1916. Frank Crozier.

Sausage Valley was one of the busiest arteries supplying the troops at Pozières. The picture shows a typical scene in the valley during the operations of July and August, 1916.

General Sir H. V. Cox, G.C.B., K.C.M.G., C.S.I.

H. Septimus Power, R.O.I., S.A.P.

Major-General Cox, a firm, sardonic, but understanding Anglo-Indian, commanded the 29th Indian Infantry Brigade in Egypt and Gallipoli in 1915. During the reorganisation of the A.I.F. after the Gallipoli campaign he was recommended by General Birdwood for the command of the newly formed 4th Australian Division, which he took to France in June 1916. At the end of that year after serving at Pozières and Flers with the division, he left the A.I.F. to take up the position of Military Secretary at the India Office.

Bringing up the Guns, Ypres, 1917.

H. Septimus Power, R.O.I., S.A.P.

This fine action picture gives an excellent impression of the difficulties the artillery had to face when hauling their guns into position through the shell-churned mud of the Western Front.

Captain W. R. Gilchrist, M.C.

Florence Rodway.

Captain Gilchrist, enlisting as a sapper, served at Anzac and after the Evacuation received his commission. On 3rd May, 1917, he laid the tapes for the 6th Infantry Brigade's attack at Bullecourt. In the desperate fighting which followed he led several bombing attacks on the brigade's right flank and for half-an-hour and more he could be seen, bareheaded, tunicless, in grey woollen cardigan, his curly hair ruffled with exertion, continually climbing out of the trench to bomb the Germans. But at some stage—no one could say when—the grey cardigan and curly head were missed and they were never seen or heard of again.

The Barrage, Pozières, July, 1916. Frank Crozier.

The hurricane bombardments that ushered in the grim fight for Pozières have already been mentioned in the description of the diorama illustrating an incident of the battle for the heights. We now see an impression of the shell-torn field during a German barrage, by an artist who served as a runner during the Pozières operations.

Major-General Sir Nevill Smyth, V.C., K.C.B.

George Coates, R.O.I.

Major-General Sir Nevill Smyth was an officer of the British regular army with wide experience in India and Egypt. He won the V.C. in the Sudan in 1898 when his determination and courage saved a number of men from an Arab who had run amok. He was brought to Anzac in May 1915 to command the 1st Aust. Infantry Brigade, and remained with it until in France in December 1916 he was given charge of the 2nd Australian Division. In the spring of 1918 he returned to the British Army to command the 58th (London) Division.

On the western wall hangs a painting:

The Drover.

George Benson.

This picture portrays a member of the lone regiment of light horse to serve in France, shepherding a batch of German prisoners to the "cage" for all the world as if they were sheep on one of the stock routes at home. Attention may now be directed to the first of three dioramas on this wall:

The 18-Pounder Battery. Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.

This diorama shows a 6-gun battery in the Ypres Salient near Zonnebeke, during the battle for Passchendaele in October, 1917. There is not a trace of vegetation anywhere and nothing remains but a vast sea of mud. The only objects discernible in the landscape are the camouflaged guns, staggered out of line, and the battery headquarters in the abandoned remains of a Flemish farmhouse.

A small bronze introduces us to the centre of the gallery:

Prisoners of War.

C. Web Gilbert.

This piece of sculpture depicts three Germans taken prisoner on the Western Front.

In the northern angle of the second diorama hang two portraits:

Lieutenant J. C. Ewen, M.C., D.C.M., M.M. Lawson Balfour

Lieutenant Ewen, an artilleryman, won his three decorations in Picardy, the Military Medal at Pozières in August 1916, the Distinguished Conduct Medal in the Bullecourt sector in April 1917, and the Military Cross near Herleville in August 1918. He was wounded on 3rd October, 1918, during the attack on the Beaurevoir Line.

A Digger.

Charles Wheeler, D.C.M.

As must be expected in a volunteer citizen army the types of men who fought with the A.I.F. were most diverse and it will be agreed that they formed a representative cross-section of Australian manhood. Whether the subject of this portrait is to be regarded as a person or as a type there is no mistaking the fact that both humour and courage animate his features.

Continuing with the dioramas we turn to

Dernancourt. Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin.

When the German offensive of March, 1918 had been checked before Amiens, the enemy with four divisions on April

5th made a strenuous effort to smash a way through at Dernancourt. Involving as it did an initial retirement against enormous odds up the face of an open hillside by the 4th Division, and a subsequent counter-attack down the crest of this slope, it resulted in heavy Australian casualties. These losses must be held worth while, for thereafter on this sector there was peace profound until the Australians began to raid. The diorama shows a phase of the attack when the Germans were attempting to advance en masse in the face of deadly Lewis gun and rifle-grenade fire.

The Storming of Mont St. Quentin. Sculpture, C. Web Gilbert. Landscape, Louis McCubbin.

On 20th August, 1018, the Germans fell back to the line of the Somme west and south of Péronne, closely followed by the 5th and 2nd Divisions. Here the right and centre of the Australian Corps were brought to a standstill, first by the destruction of the bridges across the marshy southward stretch of the river; second, by the immense tactical strength of the rightangled bend of the river in the vicinity of Péronne. Successful action by the 3rd Division on August 30th north of the Somme, however, led to enemy retirement on to Mont St. Quentin and Péronne. That night the river was crossed at Feuilleres by the 2nd Division, which, in three days of furious and brilliant fighting against the Prussian Guard, completely carried the height of Mont St. Quentin at the angle of the river commanding Péronne, while that town was captured by the 5th Division on September 1st-4th by fierce hand-to-hand fighting. This turned the flank of the Somme line. The diorama shows the 6th Brigade about to resume the attack from Elsa Trench.

Plan Model-Péronne and Mont St. Quentin.

In the centre of this gallery is a model of the ground which the Australians had to traverse in their attacks on Mont St. Quentin and Péronne. The dark blue and the pink cords show the lines on 29th and 30th August, 1918, before the attack; the light blue cord indicates the situation on the 31st, after the 5th Brigade's assault; the red cord reveals the position of the Australian line on September 1st, when the 6th Brigade had captured the summit, and the 5th Division was fighting for

Péronne; the black cord traces the line at the close of the fighting on September 2nd, when the 7th Brigade had consolidated our hold on this important height.

Relic Cases.

The plan model is flanked by two small relic cases, the first of which is devoted chiefly to relics from Fleurbaix and Pozières. These include steel helmets of Australians killed in those engagements, and a random shovelful of the miscellaneous rubble to which shelling had reduced the hamlet of Pozières. There is, too, a lamp shade from a German underground system of dugouts lit and heated by electricity—luxuries that were unknown to our men.

In the second relic case there is a stake of the type used to mark the whereabouts of underground cable; a wooden cross that was set up on the field to mark the grave of an Australian, and a tray containing remnants of the Windmill at Pozières.

Ranged along the eastern wall is a remarkably fine series of small dioramas representing the successive stages in:

The Evacuation of the Wounded on the Western Front.

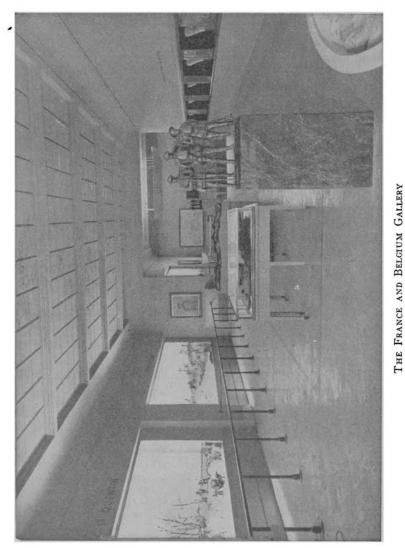
Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin. Models, G. F. Nicholson.

This series pays a tribute to the work of the A.A.M.C., and to the regimental stretcher-bearers who rescued the wounded from No-Man's Land. Although these dioramas illustrate the arrangements made for and carried out in the Battle of Messines, in June, 1917, they more or less follow the methods used in all other battles. These, of course, were adapted to meet the development of each battle and to suit the type of terrain over which it was to be fought.

In the Thick of the Fight.

The stretcher-bearers are shown collecting the wounded infantry from the field over which the attacking waves have just passed.

The picture flanking it to the right shows bearers rendering first-aid before the wounded man is placed on the stretcher,



A Regimental Aid Post.

The second model depicts walking wounded and stretcher cases arriving at an R.A.P. in a support trench. Some are brought in by "co-opted" German prisoners who bear the stretchers at their characteristic shoulder-high carry.

In the panel to the right the artist has illustrated a number of gassed cases, with bandaged eyes, making their way back to an aid post.

Where the Walking Wounded and Stretcher Cases Part Company.

Stretcher cases taken from the R.A.P. are loaded on to the light tramway at this point and pushed to the advanced dressing station for further treatment while the walking wounded make their own way back.

In the picture on the right wounded and stretcher-bearers receive nourishment and a hot drink.

The Walking Wounded Dressing Station.

Men who are able to walk find their way to the W.W.D.S. For this fight it was situated in the "Catacombs" tunnelled out of Hill 63. After attention the men board a G.S. waggon, or any other passing empty vehicle, and are taken back to a divisional collecting post. The stretcher cases do not halt here but continue their course to the advanced dressing station.

The painting on the right shows an emergency case receiving surgical attention.

Motor Transport Begins.

This scene at "Charing Cross" Advanced Dressing Station shows bearers taking patients to the bomb-proof hut for attention, while those who have had their injuries dressed are being loaded on to motor ambulances for conveyance to the main dressing station.

The painting on the right represents a scene at the A.D.S.

Army Takes Over.

This small diorama is a representation of the Main Dressing Station at Pont d'Achelles, where divisional responsibility ends and Army takes control. Here for the first time some of the worst cases are able to rest and recover a little before being sent on to the casualty clearing station. Most of the less serious cases, however, are sent on as soon as possible by motor ambulance.

Two ambulances are shown driving through a ruined town in the painting on the right.

Nurses' First Contact with Wounded—the Casualty Clearing Station.

At the C.C.S. urgent operations are carried out and patients may receive hospital treatment as opposed to first-aid. The equipment includes operating theatres and a mobile laboratory. Slightly wounded cases remain here and on recovery return to their units.

In the painting patients are being cleared by ambulance barges to a base hospital.

An Australian General Hospital in France.

This is a model of No. 2 Australian General Hospital at Wimereux overlooking Boulogne. Here patients who required further treatment remained until their condition improved sufficiently to permit them to make the Channel crossing to England, while those who recovered would be sent to convalescent and rest camps in the vicinity.

In the painting an ambulance train conveys wounded from a C.C.S. at the front to the base where they are then taken by a convoy of motor ambulances to the general hospital.

Embarkation for "Blighty".

This diorama depicts the wounded and sick being embarked for England at Boulogne. The ship shown is a model of the Warilda, an Australian hospital ship that was sunk in the Channel on 3rd August, 1918 while acting as an ambulance transport. (See also ships' models in the basement.)

"Zero Hour". W. Leslie Bowles.

This bronze depicts three typical Diggers equipped and waiting for the word to "hop over". The sculptor has succeeded in capturing the reckless devil-may-care spirit that permeated the Australian fighting man and made him a foe to be reckoned with.

Plan Model—German Offensive and British Counter-Stroke, 1918.

Passing on one turns to the plan model of the area from Amiens to St. Quentin. It covers the operations on the Somme in the spring and summer of 1918 over country which runs parallel to and includes some of the ground that figured in the Australian fighting of 1916-17. The red cord shows the line along which the enemy's March offensive was checked and held. A glance at the model will show how vitally important the possession of the heights of Villers-Bretonneux was to the defence of Amiens. In the final onslaught of their offensive the Germans seized the town and the surrounding high ground on April 24th, but two Australian brigades recaptured the territory the same night in a brilliantly conceived and executed counter-stroke. By the end of July the Australians had advanced the front to the area bounded by the blue cord.

In phase B, the great expanse of territory captured in one day, August 8th, is shown by the distance between the blue and the brown cords. Similarly, the extent of country between the brown and yellow cords shows how great were the gains achieved from the 9th to the 29th of that month. The Australian left flank was thrown across the Somme and our advance thence continued astride the river.

Phase D covers the attack on Péronne and Mont St. Quentin on August 31st and September 4th. The model clearly illustrates how essential it was to seize these vital strategic points. The area captured lies between the yellow and the green cords. The red cord marks the territory gained when the Germans fell back to the outer defences of the Hindenburg Line. On 18th September the A.I.F. attacked those defences between Hargicourt and Maissemy and the blue cord shows the extent of the advance.

Finally, even the main Hindenburg Line, the last and strongest of the German positions on the Western Front, was forced to yield; and by October 2nd the Australian Corps was holding a line traced by the yellow cord between Gouy and Joncourt. The green cord shows the farthest penetration in the offensive by the Australian infantry. Between October 3rd and 5th the 2nd Australian Division captured the Beaurevoir Line and the village defences of Montbrehain, and that day the II. American Corps took the place of the Australian Corps in the front line. When a month later the Australian divisions were

moving up to participate again in the offensive, the Armistice was signed. The longitudinal black lines mark the Australian Corps boundaries throughout this fighting.

Turning to the pictures, we look first at two paintings in the southern angle of the large dioramas:

Brigadier-General H. Gordon Bennett, C.B., C.M.G., D.S.O., V.D. James Quinn, R.O.I., R.P.

Whether as a company officer with its closer contacts or as a battalion, brigade, divisional or corps commander, General Bennett was always a virile leader. He joined the A.I.F. in August, 1914, as second-in-command of the 6th Battalion, was wounded on Pine Ridge at Anzac on the day of the Landing but managed to slip away from the hospital ship before it sailed, and took part in two more desperate actions on the Peninsula— Krithia and German Officers' Trench. He became C.O. of the battalion after Krithia and led it for the remainder of the Gallipoli campaign and in France until December, 1916, when, at the age of 29, he was appointed to command the 3rd Brigade. From the day he took it over he impressed his personality on the brigade, and when in September, 1918, he left it temporarily to command the 1st Division in its last fight, at Hargicourt and Villeret, he had behind him a proud record. In the period between the First and Second World Wars he kept abreast of modern developments in strategy and tactics, and in 1940 was given command of the 8th Division, which he took to Malaya. After the capitulation of the British force there, General Bennett escaped to Australia, and was made G.O.C. of the III Australian Corps.

The Gunners, Passchendaele, 1917.

H. Septimus Power, R.O.I., S.A.P.

This canvas depicts a gun-crew working feverishly at the height of one of our bombardments in the Ypres Salient.

On the western wall hang:

Storming the Height, Mont St. Quentin, 31st August, 1918. Fred Leist, R.O.I., R.B.A.

This painting combines with the large diorama and the interesting plan-model to give the visitor a vivid idea of one of the most brilliant achievements of the Australian forces in the war. It clearly indicates the complete absence of any cover on the slopes up which our troops had to attack in the face of a desperate resistance.

Laying the Duckboards, Flanders, 1917. George Bell.

Duckboards, sections of wooden tracks which provided the only means of traversing the mud on the Western Front, were manhandled across the crater-fields under constant shell-fire and in the worst of weather. The tin-hat and rifle in the left foreground of the picture mark a Digger's tribute to a lost comrade.

The Horse Lines. H. Septimus Power, R.O.I., S.A.P.

A quiet scene in the horse lines at evening on the Western Front.

On the opposite side of the gallery at the southern end of the small dioramas hangs a painting:

The Butte de Warlencourt, March, 1917. Frank Crozier.

This ancient mound stands close to the Albert-Bapaume road. Until the enemy withdrawal in February, 1917, the Butte remained in German hands.

On the eastern wall are the following pictures:

Zero Hour at Messines, 7th June, 1917.

Charles Wheeler, D.C.M.

For eighteen months, British, Canadian, and Australian tunnellers waged war with the German miners beneath the enemy lines from Ypres to Ploegsteert. At dawn on 7th June, 1917, nineteen large mines were simultaneously blown under the German positions. The whole front rocked as if with an earthquake and the glare from the explosions lit up the underside of the low clouds as the British, Australian, and New Zealand infantry went over the top.

Warrant Officer D. O'Keeffe, D.C.M. Bernard Hall.

Sergeant O'Keeffe of the 10th Field Ambulance was awarded the D.C.M. for his work with the stretcher-bearers at the Battle of Messines, and in the fighting at Passchendaele on October 12th won a bar to it for rescuing wounded in the midst of a bombardment.

Bringing up the Ammunition, Flanders, Autumn, 1917. H. Septimus Power, R.O.I., S.A.P.

This canvas shows a limber team of an Australian ammunition column bringing up small arms ammunition to an advanced divisional refilling point in France. Throughout the war the Australian drivers won the regard of every other soldier for the manner in which they went straight through the nightmare barrages laid on the well-known tracks which they and their animals had to follow.

Brigadier-General H. E. Elliott, C.B., C.M.G., D.S.O., D.C.M., V.D. W. B. McInnes.

After distinguished service in the South African War in which he won the D.C.M., "Pompey" Elliott went to Gallipoli as C.O. of the 7th Battalion. In France he commanded the 15th Brigade, and his staunchness and vehemence, and his power of instilling those qualities into his troops, turned his brigade into a magnificently effective instrument; and the driving force of this stout-hearted leader at Hooge throughout the two critical days of 25th and 26th September, 1917, was in a large measure responsible for the victory at Polygon Wood. But probably in his own estimation the counter-attack at Villers-Bretonneux was the greatest fight of his career.

Reducing a Pillbox near Polygon Wood, 26th September, 1917. Fred Leist, R.O.I., R.B.A.

This picture illustrates an episode in the 59th Battalion's attack on a German pillbox in the Battle of Polygon Wood, when Lieutenant Turnour, by drawing the enemy fire upon himself, sacrificed his life in order to allow his men to envelop the strong-point and seize it from the flank.

On the southern wall hang the following paintings:

Lieut.-Colonel T. P. McSharry, C.M.G., D.S.O., M.C. W. B. McInnes.

This officer left Australia as a subaltern in the 2nd Light Horse Regiment and at Anzac became the permanent adjutant at Quinn's Post, the vital position at the head of Monash Valley where the bomb fighting never ceased throughout the campaign. After Gallipoli he transferred to the infantry and in France became C.O. of the 15th Battalion. He fought at Pozières, Bulle-

court, Passchendaele, and Hébuterne, and was killed on the 6th of August, 1918, on the Somme flats near Vaire while helping a wounded man to shelter during a heavy bombardment.

Third Ypres, 31st July, 1917—Taking the Guns Through.

H. Septimus Power, R.O.I., S.A.P.

The bombardments which preceded the opening of the British offensive east of Ypres in 1917 were some of the heaviest of the war. Despite the British preponderance of guns, the German retaliatory fire was astonishingly severe and the casualties among gunners and drivers was higher than ever before. This canvas depicts the animated scene as Australian field artillerymen, having completed one phase of the barrage, bring their guns forward through an advanced battery position to take up a new line in support of the British infantry as the advance progresses.

Lieut.-General Sir Talbot Hobbs, K.C.B., K.C.M.G., V.D. Fred Leist, R.O.I., R.B.A.

General Hobbs commanded the artillery of the 1st Australian Division at Anzac and Pozières. During the Somme winter he was appointed G.O.C. 5th Division, which he capably led at Bullecourt and Ypres and on the Somme throughout 1918. It can safely be said, and truly, that for the two years he commanded the 5th Division, General Hobbs did so with great distinction, made fewer mistakes than most, and earned the undving affection of his 20,000 men-no small achievement. At the end of 1918, after the Armistice, when General Monash was called upon to organise the demobilisation of the A.I.F., the command of the Australian Corps was given to General Hobbs -good evidence of the esteem in which he was held. It is one thing to command troops in war, another to command them in peace, but perhaps the hardest thing of all is to command them in a foreign country at the end of a long war when men are chafing to get back to home and all that it means. Hobbs did this job as well as he did all the others allotted to him in five long vears of war.

Flanders, 1917.

Louis McCubbin.

This canvas depicts the Flanders fields after the army had passed. A solitary spire rising in the middle distance serves only

to emphasise the desolation of the country with its ruined buildings, abandoned guns, and waterlogged shell-holes.

Matron-in-Chief E. A. Conyers, C.B.E., R.R.C.

Leslie Wilkie.

Miss Convers joined the A.I.F. in October, 1914, and in January, 1916, became Matron-in-Chief of the Australian Army Nursing Service, an appointment she held until 1920. She was twice mentioned in despatches and in March, 1921, received the Florence Nightingale Medal and Diploma.

Lieut.-Colonel Harry Murray, V.C., C.M.G., D.S.O., D.C.M. George Bell.

The most decorated officer in the A.I.F., Lieut.-Colonel Murray left Australia as a private in the 16th Battalion. He won a D.C.M. and his commission in Gallipoli and at Mouquet Farm in August, 1916 the D.S.O. In the following February he led an attack on Stormy Trench near Gueudecourt. When enemy pressure appeared almost certain to enforce a retirement he rallied his men with an amazing display of gallantry that inspired them to a superhuman effort, and their objective was achieved. For his work on that night he was awarded the Victoria Cross. This courageous officer later won a bar to his D.S.O.

UNIFORMS AND TROPHIES: MENIN GATE

On leaving the France and Belgium Gallery we cross in front of the Western uniform group and turn into the passage on our right, which leads past the sports trophies and terminates at the painting of the Menin Gate displayed in a room by itself. At the entrance to this passage stands a case containing the resplendent helmet and breastplate of an officer of French Cuirassiers, accourrements that were actually worn in the field in 1914. The embroidered saddle cloth, holster covers, and vest displayed with them were part of the ceremonial uniform of the Kaiser's personal bodyguard. The large case next in line contains many of the fine sports trophies that were presented for competition between A.I.F. units while at home and abroad.

Regalia of Sir John Monash.

The window on the visitor's left is devoted to a display of the regalia of Sir John Monash, Commander of the Australian Corps. The mantle is that of a Knight Commander of the Grand Cross of St. Michael and St. George. The field service tunic displays British and foreign decorations awarded to this great soldier. The case also contains the general's mess-jacket and cocked hat.

At the end of this passage the visitor comes to the room in which is displayed the painting of

The Menin Gate at Midnight. Will Longstaff.

Beautifully enshrined in a room by itself hangs this well-known picture. Every soldier who left Ypres to fight in the battles which culminated in the capture of Passchendaele passed through the ruins of the Menin Gate. After the war the Menin Gate was rebuilt in the form of a monument and was dedicated to those British soldiers whose bodies could not be recovered for interment in individual graves. This monument was unveiled on Sunday, 24th July, 1927, by Field Marshal Lord Plumer, who commanded the British Second Army which

fought in the Ypres Salient. As the relatives of the fallen men filed past him, the Field Marshal said to each, "He is not missing. He is here!"

The artist, wandering out that night to the Menin Road, saw in imagination a countless army of steel-helmeted figures advancing among the poppies in the fields around the Gate through which they had never returned. This was the inspiration for the painting which was subsequently purchased by Lord Woolavington and by him presented to the Australian War Memorial.

Women in War.

From the Menin room we turn about and pass to the windows which display the uniforms of several of the women's organisations which served in the war of 1914-18. In the first window are representations of an Australian St. John Ambulance nurse, an Australian masseuse, an American nurse, a Russian nurse, and two Australian V.A.D's attached to English hospitals. The first uniform in the central window is that of the Australian Army Nursing Service at the outbreak of war in 1914 and was worn by one of the first nursing sisters to go overseas. Other figures include those of New Zealand, British, and Australian nurses wearing the various costumes that were developed as the war progressed.

In the war of 1914-18 women began to take a more active part than hitherto. In the right window are an officer and a rating of the Women's Royal Naval Service ("Wrens"). Two other models represent Queen Mary's Army Auxiliary Corps ("Waac's"), while the fifth figure displays the uniform of a motor driver of the Women's Legion attached to the Royal Army Service Corps.

The Immortal Shrine.

Will Longstaff.

In the room corresponding to that in which hangs the Menin Gate picture is one which contains "The Immortal Shrine". Painted on a canvas measuring nine feet by four feet eight inches, it depicts a phantom army passing the Cenotaph in Whitehall, London. The sombre buildings dissolve into darkness, the arc lamps shimmering in the rain-soaked street. The Cenotaph, standing out gauntly white, is draped with colourful flags, while throughout the scene the soldiers are delineated

in bold white lines, carrying phantom banners. The picture was purchased by Mr C. B. Kellow, of Melbourne, who bequeathed it to the Australian War Memorial.

In the long case close by are more sporting trophies that were competed for and won by units of the A.I.F.

A Digger's Handicraft.

In the smaller case adjacent to the trophy display are shown some remarkable examples of a Digger's handicraft. Sapper Stanley Pearl, of the 5th Field Company, made this fine collection of articles out of materials gleaned from the battlefield.

Distinguished Leaders.

The window opposite contains some important links with four distinguished leaders. They are the uniform of Sir Ronald Craufurd Munro-Ferguson, Governor-General of Australia and Commander-in-Chief from 1914 to 1920; the jacket of Admiral of the Fleet Lord ("Jackie") Fisher of Kilverstone; the jacket of Admiral Sir George Patey, Commander of the Australian Fleet from 1913 to 1915; the jacket of Rear-Admiral J. C. T. Glossop, who commanded the cruiser Sydney when she destroyed the Emden; and the beribboned service tunic of General Sir Cyril Brudenell Bingham White, who had a greater influence upon the organisation and the reorganisation of the A.I.F. than any other man.

Entering the passage we proceed between the Luks collection and the naval uniform display.

The Luks Collection.

This remarkable collection of helmets was accumulated by Mr. Robert Luks, who served with the Royal Australian Naval Bridging Train. Most of the specimens are German pickelhauben, and belong to famous regiments. The remainder consists of shakos, shapskas, busbies, mitres, field caps, képis, and metal helmets of various national armies.

Turning about the visitor faces the

Naval Uniform Display.

Beginning with the window on the left he sees representatives of the United States Navy and the French Marine. The centre window is devoted to uniforms of the Royal Australian Navy—from left to right there is a watchkeeper in foul weather rig, a commander in tropical whites, an ordinary seaman in shore rig, a captain and a midshipman. In the third window are grouped representatives of the present "Axis Powers"—an Italian marine in landing dress and two ratings in shore rig, while the old German Imperial Navy is represented by a boatswain's mate, a lieutenant and a rating. The latter wears a tropical uniform, taken from a member of the *Emden's* crew in November, 1914.

THE FRANCE GALLERIES

As we re-enter the first of the France Galleries we turn to the large display window which contains the

Uniform Group-Western Front.

In the left foreground is the realistic figure of a Digger just as he came out of the line on his way to rest after a "stunt" near Morlancourt on the Somme in 1918. Though the mud of the Somme still clings to his uniform in sufficient quantities to give an idea of the conditions in which he has been obliged to carry on, he is not by any means a yardstick by which to gauge the mud of Passchendaele or of the earlier Somme battlefield during the winter of 1916-17.

In the centre foreground stands an Australian equipped for a raid, complete with revolver and the regulation raiding club. His face is blackened to prevent its showing up in the light of flares, and he wears a "Tommy" uniform in order to conceal his identification from the enemy. On his left is the uniform worn by Sergeant McDougall of the 47th Battalion when he won his Victoria Cross at Dernancourt in the spring of 1918. On the right is an Australian in the sheepskin jacket that was so familiar to our men in the bitter cold of the 1916-17 winter.

Here, too, are displayed groups of French, German and British soldiers.

One interesting personality remains. He is the German messenger dog "Roff", which was captured and rechristened "Digger" by the Diggers of the 13th Battalion.

Lieut.-General Sir John Monash, G.C.M.G., K.C.B., V.D. Paul Montford.

This fine bronze is perhaps the best portrait of Australia's most famous soldier. In intellectual development (wrote Dr Bean) John Monash was as catholic as Napoleon; his mind knew no horizon save that of the universe . . . like that

great prototype he ranged leagues beyond the intellectual confines of most soldiers. (See also portrait by Sir John Longstaff at the far end of this gallery.)

Scale Model-Villers-Bretonneux.

During the German offensive in the spring of 1918 the situation at Villers-Bretonneux twice became critical. On April 4th a German attack almost reached the town, but was driven back by British cavalry and the oth Australian Infantry Brigade. which established a front along the outskirts about where the blue line is shown on the model. The Germans again attacked on April 24th and, with the assistance of tanks, smashed through the British front, seizing the town and penetrating to the road dividing the Bois d'Aquenne from the Bois l'Abbé, and to the arch in the railway embankment close by. On the northern side of the railway, however, they did not succeed in penetrating so deeply but they captured sufficient ground to enable them to command a view of the important railway junction of Amiens. That night two Australian brigades, 13th and 15th, launched a brilliant counter-attack; the 15th attacking up the open valley on the north of the railway and the town, and the 13th fighting through the open country skirting the wood to the south. Guided by a crescent moon and the glare of the burning church tower in Villers-Bretonneux, they reached the blue line shortly after midnight, having practically enclosed the town, and by 9 a.m. the following morning, Anzac Day of that year, they faced the Germans in an established line.

Relic Case-Messines and Bullecourt.

In this small case are some material relics which graphically illustrate the operations in France and Flanders in 1916-17. There are some interesting fragments which recall the German attack near Lagnicourt on 15th April, 1917, when the enemy overran the Australian battery positions and succeeded in blowing up four 18-pounder guns and one howitzer before they were flung back by the Australian counter-stroke. Fragments from these guns are exhibited here. The rifle shown is the one with which Prince Frederick Charles of Prussia, a distant relative of the Kaiser and a member of the German Air Force, was shot down over the Lagnicourt valley in March, 1917. A machine-gun helt and waterbottle come from the section of the Hindenburg

Line captured by the 2nd Australian Division on 3rd May, 1917. The cavalry spikes or calthrops, weapons as old as warfare itself, come from "Avenue Farm" near Messines. They are constructed so that whichever way they fall one spike sticks up, a constant danger to horses and indeed to men.

In this case also is a pair of huge Flemish sabots, as well as two German horse-shoes. There are also a Belgian steel helmet, a little wooden aeroplane, used as a wind-vane to indicate when wind conditions favoured the use of gas, and a rattle which was used as a gas alarm.

The Water-Colours.

Among the national collection's most treasured records are the water-colour paintings displayed on the walls of this and the next gallery. On the eastern wall of this gallery hang the following pictures:

Camel of the I.C.C. in Marching Order. The Camp of the 5th Pioneers at Bussy-les-Daours.

The Sanitary Section Camp, St. Gratien.

Highway to Steenvoorde.

Tank Destroyed after Mopping up a Machine Gun Post near Le Cateau.

The Ruined Facade of Church of St. Jean, Péronne.

and Australian Divisional H.Q. Clerks at Work, St. Gratien.

Dickebusch Church.

Coisy.

Gas Alert!

"Ballarat"—The Reserve Ammunition Dump at St. Gratien.

Wreckage in Péronne with the Ruined Hotel de Ville in Background.

Advancing across the Ypres Battlefield.

A Billet at Méricourt.

An Armoured Car on the Albert-Bapaume Road. George Lambert.

A. H. Fullwood.

Arthur Streeton. Fred Leist.

George Bell.

Arthur Streeton.

Arthur Streeton. Fred Leist. A. H. Fullwood. Arthur Streeton.

Arthur Streeton.

Arthur Streeton.

H. Septimus Power. Arthur Streeton.

Arthur Streeton.

A Ruined House in Péronne. Arthur Streeton. Heavy Going in the Flanders Mud. H. Septimus Power. Wrecked Supply Tank-Villers-Bretonneux. Will Longstaff. Tunnel Dressing Station, Villers-Bretonneux. Arthur Streeton. Guard Tent at the Main Dressing Station, Pont d'Achelles. Louis McCubbin. "Middle Harbour" Advanced Dressing Station. Arthur Streeton. Looking Northwards along St. Quentin Canal at the Tunnel Entrance near Bellicourt. Arthur Streeton. Neuve Eglise. Charles Bryant. A Bombardment near Albert. Louis McCubbin.

On the southern wall of the embrasure are:

101st Howitzer Battery at Aubigny. James Scott. Motor Lorries, Coisy Arthur Streeton. Fred Leist. Lace Making. Mouth of Wady El Arish. George Lambert. The Ruins of a Sugar Factory, Péronne. Arthur Streeton. Ruins of Messines. Charles Bryant. 60-Pounder Gun off the Albert Road. Arthur Streeton.

On the western wall:

Head of Turk, Chanak. Turkish Buildings by the Wadi, Magd-

A German Observation Post, Mont St. Quentin.

Old Bridge, Péronne.

Engineers Throwing Pontoon Bridge Across the Somme, near Corbie. Camouflage.

Prisoners-of-War Compound, Abbeville.

Ham-sur-Heure.

Le Catelet.

German Gun Captured at Arcy Wood. The End of Richthofen.

G. W. Lambert.

George Lambert.

H. Septimus Power. Louis McCubbin.

James Scott. Arthur Streeton.

Arthur Streeton. A. H. Fullwood. Louis McCubbin. Arthur Streeton. A. H. Fullwood.

Camouflaged Tents, Dickebusch. Fred Leist. Tunnel Dressing Station, Villers-Arthur Streeton. Bretonneux. Australians Burning Effigy of Kaiser in Péronne Square, Armistice Day, Arthur Streeton. .8101 Signal Office Headquarters, St. Gratien. Arthur Streeton. The Church at Vlamertinghe. Fred Leist. The Marshes of the Somme at Péronne. Arthur Streeton. Fred Leist. Camp Kitchens at Racquinghem. Louis McCubbin. Bony. 3rd Australian General Hospital, Abbeville. Arthur Streeton. The Wadi Bed at Magdhaba. George Lambert.

On the southern wall of the embrasure near the plan model hang these water-colours:

George Lambert.

Kantara. Flags Announcing Peace.

The Albert-Amiens Road Screened Against Balloon Observers. A. H. Fullwood. Amiens Cathedral. Will Longstaff. "Gibraltar" Strong-Point, Pozières. Charles Bryant. The Entrance to the Courtyard, Bertangles Château. A. H. Fullwood. The "Delouser". Fred Leist. Camp Scene. H. Septimus Power. Passing through a Ruined Village in Flanders. H. Septimus Power. Fred Leist. Ville-sur-Ancre. Cleaning Harness, l'Hallue Valley. Arthur Streeton. The Dingbat's Holiday, Scottish Camp, Reninghelst. Fred Leist. The Remains of the Railway Bridge at St. Souplet. George Bell. Fred Leist. The Sugar Mill, Ribemont.

While passing into the next gallery one pauses to view a bronze:

The Bomber. C. Web Gilbert.

The sculptor has caught the bomber in characteristic attitude.

Upon entering the second of the France Galleries the visitor's attention is attracted by an heroic little bronze entitled:

The Gunners. C. Web Gilbert.

This exquisite piece of work shows the battered crew of an 18-pounder field-gun taking punishment and giving as good as it gets.

Unit Relics.

In the first large window are several interesting reminders of the lighter side of war. The piano comes from the Y.M.C.A. hut in Jerusalem where it played an important part in keeping up the spirits of our soldiers, and the little stage, complete with footlights and curtain, on which it is displayed represents the setting of many a popular concert party in France. The concertinas supplied the instrumental accompaniment to many sing-songs in Egypt, at Anzac, and in Flanders. Standing upright against the left-hand corner is a billiard-table constructed from wood scrounged from a dump and spread with an army blanket for a cloth. The two printing presses were responsible respectively for the printing of Aussie and The Red and White Diamond, while the duplicator turned out Yandoo. The sewing machine was used by the regimental tailor of the 14th Battalion, and the glass name-plate marked the headquarters of the Australian Electrical and Mechanical Mining and Boring Company.

The cracks and scars in the rear wall suggest the ruined billets in which the Digger spent his rare leisure moments.

Relic Cases.

In the first small case before this window are a number of relics, dating chiefly to 1916-17 and including the weapons, maps, and jumping-off tapes used in a number of important and historic attacks.

In the second case which deals with the period covering the winter of 1917-18 in Flanders, are some trophies captured in the famous combined raid by the 37th and 38th Battalions south-west of Warneton on 10th February, 1918, a German messenger dog's collar with its despatch holder, a tank periscope used in the attack on Cambrai in November, 1917, an Australian mess-tin holed in a bombing raid by Gothas in 1917, and a book of songs issued to the German troops at Christmas 1917.

Flanders and the Somme, 1916.

Passing to the second window, the visitor's attention is arrested by the central relic, a wooden cross from the Somme battlefield, which had been erected to commemorate those soldiers of the 49th Battalion who fell in the taking of Mouquet Farm.

The German strong-point in Pozières known as "Gibraltar" figures in several of the water-colours on these walls. In this window rests a piece of reinforced concrete taken from that strong-post. The duckboard formed part of the flooring of the breastwork at Fromelles, while the loop-hole plate came from the same front. The heavy machine-gun was taken at Pozières by the 18th Battalion. The rifles in the front of the window are the first to be captured by Australians in France. At the right stands a French highway post from a point on a road half-a-kilometre east of Fromelles. Other interesting exhibits include a German gas warning, the bell from a French church, and the remains of a Lewis gun of the 6th Infantry Brigade, found at Pozières. In the background is a remnant of a shell-shattered tree to remind us of the ruthless destruction that accompanies a modern war.

Relic Cases.

The first case recalls the German offensive of 1918, and the stubborn Australian resistance in defence of Amiens and at Hazebrouck. The boot, made of substitute leather and wood, was taken from a wounded German in June, 1918. The shoulder straps of German units, the bugle, and the machine-gun belt drum also belong to this period. The German bayonet at the back of the case was used as a fire-bar by Australian troops. To the Australian mind the most amusing article exhibited here is the German moustache trainer.

The second case contains relics which recall the defence of Villers-Bretonneux. The leather instrument taken from the pack of a German N.C.O. may be a lash, and on the other hand it may be merely a duster. A "dud" armour-piercing anti-tank shell is an instructive exhibit. Besides these there are a bullet that has been neatly holed; a revolver that was blown to fragments without injuring the Lewis-gunner who was carrying it; a bullet-pierced cigarette case; two French prayer books drenched with mustard-gas; and the richly tasselled ceremonial scarf of the *Maire* of Béhencourt.

The Water-Colours.

On the northern wall of the embrasure hang:

Chinese Labour Corps, Coisy.

A Bivouac in Flanders.

Destroyed by a Premature Explosion— An 8-inch Howitzer near Glisy.

Ditched.

German Prisoners from the Hindenburg Line Arriving at the Quarry,

Templeux-le-Guérard.

Searchlight Station, Poulainville.

On the eastern wall are:

Peelers' Paradise: A Cookhouse near Ypres.

Evacuating Wounded Horses from the Forward Area in France.

Anti-Aircraft Defence—a Lewis Gun Post near Glisy.

The Entrance to the Citadel, Péronne. Mess Parade, 1st Divisional Train.

Camp Yarns.

A Brigade H.Q. in France.

The Château Wall, Heilly.

St. Gratien. Le Cateau.

Thiepval, Somme.

Working the "Heavies" during the Third Battle of Ypres.

"Gibraltar" at Pozières.

In Rest at Coisy.

The Church of Notre Dame-de-Brebière, Albert.

General Birdwood Bidding Farewell to H.Q. Staff, 5th Division, at St. Gratien Château.

Pozières—The Ruins of the School.
The Main Entrance at Bertangles
Château.

The Church at Aveluy.

George Benson. H. Septimus Power.

Arthur Streeton. Fred Leist.

C. H. Percival.

Arthur Streeton.

H. Septimus Power.

H. Septimus Power.

Arthur Streeton.
Arthur Streeton.
H. Septimus Power.
H. Septimus Power.
Arthur Streeton.
A. H. Fullwood.
A. H. Fullwood.
George Bell.
Fred Leist.

Fred Leist.
Fred Leist.
A. H. Fullwood.

H. Septimus Power.

Arthur Streeton. Fred Leist.

A. H. Fullwood.
Charles Bryant.

The Road to Querrieu.

Erecting a Field Telegraph Line near St. Gratien.

The Château Courtyard, St. Gratien.
The Courtyard of the Château at St.
Gratien.

Mouquet Farm.

The "Old Bus"—Struck off Strength after Ten Months' Service.

The Battle of the Menin Road.

Ammunition Pack-horses, Flanders. Flers.

Artillery Horse-lines near Ypres.

Australian Wireless Operators in France.

On the southern wall of the embrasure hang:

German Observation Post, Messines. Ruins in Péronne.

Moving into Action in the Salient.
The Cloth Hall and the Menin Gate,
Ypres.

Wreckage caused by the Explosion of a Munition Train near Solre-le-Château.

Citadel, Péronne.

Villers-Bretonneux Church.

A. H. Fullwood.

Arthur Streeton. Fred Leist.

A. H. Fullwood. Fred Leist.

Arthur Streeton. H. Septimus Power. H. Septimus Power. Daryl Lindsay. H. Septimus Power.

Fred Leist.

Charles Bryant.
James Scott.
H. Septimus Power.

A. H. Fullwood.

A. H. Fullwood. Louis McCubbin. James Scott.

On the northern wall of the embrasure, near the window, are:

Bray-sur-Somme.
Egyptian Bint.
Battle of the Menin Road.
The Posts Above Monash

The Posts Above Monash Valley. The Citadel, Péronne.

The Wassah, Cairo.

Louis McCubbin. George Lambert. H. Septimus Power. H. Moore-Jones. James Scott. George Lambert.

On the southern wall of the embrasure, near the window, are:

Australia's Mark on the Wiltshire Downs.

I. C. A. Trail.

Tanks at a Railhead on the Somme.
The Battlefield of Ypres.
The Heights of Anzac.
Salt Lake and South Harbour, Imbros.
Looking Across the Razor Edge between Plugge's Plateau and Russell's Top towards Suvla.

Louis McCubbin. Fred Leist. H. Moore-Jones. H. Moore-Jones.

George Lambert.

At the end of this gallery is a small bronze:

The Pioneer. C. Web Gilbert.

Not more than a generation or two removed from the men who hewed our Commonwealth from a dark and isolated continent, the men of the rugged pioneer battalions proved on the Western Front that the breed still ran true.

On passing in to the third France Gallery, we pause to gaze at a small bronze at the entrance.

Over the Top.

C. Web Gilbert.

This beautifully executed statuette shows the infantryman "hopping-over" with all the eagerness and confidence of the free spirit that animated the volunteer soldier of Australia.

Before viewing the windows we turn to the picture on the wall of the embrasure.

Back from Blighty. H. Septimus Power, R.O.I., S.A.P.

This simple little scene might have taken place anywhere in France. The man just back from leave in England is relating his experiences to a circle of comrades.

France and Flanders, 1917.

The first window that we approach in this gallery contains relics of the campaign in France and Flanders in 1917, and covers the German withdrawal from the Somme to the Hindenburg Line, the battles of Bullecourt, and the operations round Messines and Ypres.

Interesting exhibits are the two German flame-throwers, which may be seen on either side of the window. The twisted piece of metal in the left foreground is a fragment of an ammunition waggon which Sergeant-Major Burley so gallantly attempted to save from total destruction after it had been set on

fire by a German shell. The signal-thrower was used by a Prussian Guard regiment at Broodseinde Ridge, while the damaged Vickers gun is a reminder of the Australian advance astride the Menin road. The shell-case with the symmetrical bulge at the top was evidently being prepared as a work of art by some soldier, who had intended to fashion a vase out of it.

"Plugstreet Hall" was the name of a log cabin that stood near Messines, and is famous as the spot where Captain Bruce Bairnsfather drew some of the first of his cartoons to feature his famous character "Old Bill". The name is, of course, the Army corruption of the Flemish "Ploegsteert".

The German steel helmet has been covered with a paper substitute for hessian to prevent it gleaming in the light of starshells and drawing undesired attention to its wearer.

The heavy machine-gun in the centre of the window was captured by two men of the 30th Battalion near Polygon race-course on 28th September, 1917, in a counter-stroke following an abortive German raid.

The terrible mud of Flanders claimed the tank from which the magneto on exhibition was taken. Further evidence of the severe conditions that prevailed in the salient after the rains is supplied by the trench-baler at the right—normal equipment in the waterlogged trenches of Ypres. Beside and beneath it is a hide pack which belonged to a captured German. Attention must be drawn to the enamel plaques from the Australian Tunnellers' Memorial at Hill 60. They contain the names of 20 officers and men who lost their lives in the extensive mining operations carried out there in 1916-17.

Relic Cases.

In the first case are relics from the actions of Hamel and Ville-sur-Ancre. Among them are reminders of the Americans who fought at Hamel, including a piece of damaged equipment from a wounded "Doughboy". Small relics of domestic life in the enemy trenches are to be found in the German trench "cooker" and tobacco pouch, the latter filled with *ersatz* tobacco. The most remarkable object included in this case is the German field switchboard, constructed with surpassing ingenuity from empty cartridge cases.

In the second case are relics which refer to 8th August, 1918, when the successful Anglo-British offensive began on the

Somme. Among the various objects displayed here are a map, tapes, a despatch wallet, a trumpet, shoulder straps and a collection of cockades taken from prisoners; and a scythe blade from a huge enemy supply dump captured on the 9th. Other exhibits include a horn used by the Germans to summon stretcherbearers; and the caps and aiguillettes of two Frenchmen of the 3rd Zouave Regiment.

The German Offensive, 1918.

This window refers to the dogged defence of Amiens and Hazebrouck against the German thrust in the spring of 1918, and in the place of honour is the tribute to the Australian exploits at Villers-Bretonneux. It is the grey granite tablet presented by the town in honour of the Australians who died in its defence. The simple bronze palm of exquisite workmanship, tied with the tricolour, was presented by the people of France to the Australian Commonwealth as their tribute to all those Australian soldiers who died on French soil.

The heavy machine-gun on the sleigh mounting was captured by the 22nd Battalion at Ville-sur-Ancre on 19th May, 1918. The four light machine-guns came from Dernancourt, Hangard Wood, Hamel, and Merris, the first three figuring in exploits which earned Victoria Crosses for Sergeant S. R. McDougall, Lieutenant P. V. Storkey, and Sergeant W. E. Brown.

In the left background is a caricature of an enormous German officer, drawn by the well-known Australian artist Will Dyson. It was taken from an officers' mess in Hénencourt in 1917. In front of it are two particularly interesting relics. One is an adaptation of body-armour to suit conditions of trenchwarfare, the other a food container improvised by the 9th Brigade from a petrol tin and a "bully beef" case. The steel helmet was found at a German graveside on the Western Front, and the brass cylinder on the extreme left is an empty shell-case which had been converted into a gas-alarm gong.

On the rear wall hangs a clock face recovered from the ruins of the church at Strazeele. In the right foreground is a Stokes mortar, the barrel of which was shattered by a premature burst that killed two of its crew. The extraordinary conglomeration of fused cartridges and shell-cases which lies near it is the result of the intense heat generated by a fire that raged through an ammunition dump.

On the right towards the back are the remains of a gas-bomb fired into the enemy lines near Strazeele. On the same side of the window is a German gas mask and a British gas warning board. The German pack exhibited shows among other articles towels made of paper substitute, hinting at the straits to which Germany had been reduced in 1918.

Relic Cases.

In the relic cases before this window are further reminders of the victorious British offensive of August, 1918.

In the first case is a shell of an obsolete type which relies on studs to engage the rifling of the gun-barrel, instead of a driving-band. There are pieces of equipment taken from German machine-gunners. The cigar case is shaped to represent a shell from the "Big Bertha" which bombarded Paris. The area map belonged to an enemy searchlight station which fell into our hands on 8th August.

In the second case are a German notice board found near Cappy and also a "case board" belonging to a German soldier who had been a patient in the casualty clearing station at the same village. His diet sheet shows that, however the German civilian suffered in 1918, the German soldier's needs were fully supplied. A book of cinema tickets and some kitchen books represent the domestic side of life in the German Army. The mutton shoulder bone served as a signboard to a German dugout which bore the cheerful designation "The Old Bone".

Turning to the canvases, on the wall of the southern embrasure by the window are two portraits:

Brigadier-General E. A. Wisdom, C.B., C.M.G., D.S.O., V.D. Sir John Longstaff, R.P.S., R.B.C.

Level headed and cautious, Saxon in appearance and temperament, General Wisdom was one of the best and most experienced leaders in the A.I.F. He left Australia in 1915 as brigade major of the 5th Infantry Brigade, arrived at Anzac at the end of August, and was in the rear party at the Evacuation. During the subsequent reorganisation of the A.I.F. in Egypt he was given command of the 18th Battalion which he took to France. After leading it at Pozières, he was appointed to command the 7th Infantry Brigade, taking part in all its operations in 1917-18. During the final offensive in 1918 Wisdom

was chosen by General Monash to command a specially constituted "Liaison Force", consisting of the 13th Australian Infantry Brigade and the 131st Regiment, U.S. Infantry, which had the task of clearing the Germans from the Etinehem Peninsula. He was Administrator of the Mandated Territory of New Guinea from 1921 to 1932.

Captain P. Lay, M.C., D.C.M., M.M. W. B. McInnes.

Captain Lay of the 8th Battalion served throughout the Gallipoli campaign, and at Pozières as a sergeant he won distinction in a willing bomb-fight in a German trench. In May, 1917, in the fighting at the Hindenburg Line, Sergeant Lay was wounded, but refusing to leave fought with a gallantry for which he was later awarded the D.C.M. He obtained his commission, and at Broodseinde Ridge, with the support of two men, captured a gun. At the end of 1917 he was selected for the Dunsterforce with which he served in North-West Persia.

On the wall of the northern embrasure are the following two pictures:

Major-General Sir William Glasgow, K.C.B., C.M.G., D.S.O., V.D. George Bell.

General Glasgow won the D.S.O. in the South African War. He served at Anzac with the light horse, and in Egypt, after the Evacuation, received the command of the newly formed 13th Infantry Brigade which he took to France. He saw service with it at Pozières, Mouquet Farm, Flers, Messines, Passchendaele, Dernancourt, and at the magnificent fight at Villers-Bretonneux. It was at the last mentioned place that his rugged determination saved the army and corps commanders and everyone else concerned from what would have been the tragic mistake of launching the attack when there was still a full hour's twilight, and the enemy could not have failed to receive not only good warning of the assembly of the troops but news of their progress during the action. From May 1918 to the end of the war he commanded the 1st Division.

The Ruins of Corbie Abbey.

H. Septimus Power, R.O.I., S.A.P.

Corbie, on the Somme, lay close behind a sector of the line held by Australians for several months in 1918. Its sixteenth century abbey became a familiar sight and it is here seen partially destroyed.

On the eastern wall are paintings of:

Sergeant W. Ruthven, V.C.

George Bell.

In the attack on Ville-sur-Ancre on 19th May, 1918, Sergeant Ruthven, of the 22nd Battalion, assumed the leadership of his company when its commander was wounded. Attacking a machine-gun single-handed, he captured the weapon; then, armed only with a revolver, he took prisoner two successive parties of Germans. He was twice wounded. For his magnificent conduct throughout that day he was awarded the Victoria Cross.

Saving the Guns at Robecq.

H. Septimus Power, R.O.I., S.A.P.

In April, 1918, the Germans broke through on the River Lys, and the 12th Army Brigade, A.F.A., which was at the time supporting a British division near Robecq, was surprised on the 12th to find the German infantry almost upon it. Capture seemed certain; but the teams hastily limbered up and, with their retreat covered by a few gunners armed with rifles and Lewis guns, every gun was saved.

Brigadier-General Iven Mackay, C.M.G., D.S.O., V.D. Sir John Longstaff, R.P.S., R.B.C

"Mackay of Bardia", young as he was in 1914, had a brilliant career in the first Great War. He served at Anzac with the 4th Battalion, and at Lone Pine, where he was twice wounded, his leadership and personal gallantry were outstanding. He commanded the 4th Battalion in France and Flanders and in June, 1918, was appointed to the command of the 1st Infantry Brigade. His masterly leadership of the 6th Division at Bardia in January 1941, and the part he played in the advance to Benghazi won him a knighthood. After leading the 6th Division again in Greece he returned to Australia to become G.O.C. Home Forces, and was later given command of the Second Army. He is now High Commissoner for Australia in India.

Amiens from Blangy-Tronville. Arthur Streeton, R.O.I.

The attractive little village of Blangy-Tronville, lying close behind the front line near Villers-Bretonneux, was a well-known billeting centre for Australian and British troops. This view is painted from a position looking along the Somme Valley towards Amiens, the important railway junction which was saved in 1918 from falling into German hands. The towers of the great cathedral at Amiens rise out of the distance.

Sergeant W. E. Brown, V.C., D.C.M.

Sir John Longstaff, R.P.S., R.B.C.

Sergeant Walter Brown, who had already won the D.C.M. at Passchendaele, captured single-handed thirteen Germans and a light machine-gun from a trench near Hamel on 7th July, 1918. Armed only with a hand-grenade and not wishing to disarm himself by using that, he felled with his fist the first German to emerge from a dugout. For this exploit Brown received the Victoria Cross. In 1940 he succeeded in joining the Second A.I.F. by misstating his age, and was taken prisoner at the fall of Singapore.

Dawn at Hamel, 4th July, 1918.

George Bell.

The Australian Corps under General Monash undertook at Hamel what was a full-dress rehearsal on a small scale for a major offensive. Several new methods were tested, including an intelligent use of tanks and the delivery of ammunition by parachute. American troops participated in the attack. The artist has depicted the battlefield in the early morning, with its manifold activities. Blotting out the crest of the ridge in the distance can be seen the British smoke screen as tanks rumble into action and the parachutes float the ammunition to earth.

Brigadier-General C. H. Brand, C.B., C.M.G., D.S.O.

W. B. McInnes.

General Brand served in the South African War, and in 1914 was appointed Brigade Major of the 3rd Infantry Brigade which was chosen as the covering force at the Anzac Landing. He later commanded the 8th Battalion and shortly after arrival in France succeeded General Monash in the command of the 4th Brigade which he led from the Battle of Pozières to the final offensive in 1918.

On the southern wall of the embrasure hang two paintings, Stretcher-Bearers in Flanders.

H. Septimus Power, R.O.I., S.A.P.

The work of the stretcher-bearers, arduous and dangerous, was throughout magnificently performed. In this canvas the artist has depicted stretcher-bearers as instinctively they shield the patients with their own bodies from a shell-burst. From the day of the Landing it was an unvarying point of honour with Australian stretcher-bearers that whenever and wherever the call "Stretcher-bearers!" was heard they must go out to it, and an infantryman knew with certainty that, in the chance of a wound, if it were possible for brave men to reach him, he would not die unattended.

Dr. C. E. W. Bean.

George Lambert, A.R.A.

Dr. Bean was appointed Official Australian War Correspondent and, sailing with the First Convoy in 1914, he remained with the A.I.F. throughout the war. On Gallipoli he was wounded, but refused to be evacuated as a casualty. He accompanied the troops to France, and returned to Gallipoli after the Armistice as head of the Australian Historical Mission. At the end of the war he was appointed Official Historian.

It has been said on good authority that C. E. W. Bean saw more of the operations of the A.I.F. in Gallipoli and France than any of its members, and he probably knew more of the details of any action than any one soldier who was engaged in it. He quickly absorbed military knowledge, and staff and regimental leaders equally were impressed by his grasp of strategy and tactics and his well-balanced judgment.

As we leave this gallery we halt to examine a small bronze.

The Digger.

W. Leslie Bowles.

Into this figure of the Australian soldier the sculptor has moulded the outward and visible signs of all those extraordinary qualities for which the Digger was noted.

As we enter the fourth France Gallery we pause before another fine bronze.

On Guard.

C. Web Gilbert.

A bayonetman stands "on guard" ready to parry or thrust. Every infantry soldier was taught to attack and defend himself against a number of foes at once and the well trained man would automatically do the right thing, his muscles appearing to act quicker than his brain could think.

The picture on the northern wall of the embrasure by the display window shows the guns.

Following Through near Harbonnières, 9th August, 1918. H. Septimus Power, R.O.I., S.A.P.

It is the day after the beginning of the great August offensive. As the infantry presses on in its irresistible advance the gunners strain every nerve to keep up and cover the operations. When Harbonnières fell to Australian arms on that "Black Day" for Germany, 8th August, 1918, the great 28-cm. railway gun, which now stands in a specially prepared siding at Canberra, was captured.

The British Victory.

We now come to the last of the large non-reflecting windowcases. It is filled with interesting relics of the triumphant British offensive which began on that great day, 8th August, 1918. It will be possible to mention only the most striking of the numerous exhibits displayed. Perhaps the most piquant contrast in the whole Museum is that between the Australian notice boards exhibited on the left and their German counterparts on the right. The Australian at least could never be accused of taking his wars too seriously, and "Roo de Kanga" and "Dingbat Alley" are certainly less depressing titles than "Moltke" or "Hohenzollern-Strasse". The man-trap in the left corner was set by the Germans in Herleville Wood to catch British patrols. It is very similar to a giant rabbit trap of the type familiar to all Australians. On the left side of the window are a lifebelt used by the 46th British Division in crossing the St. Quentin Canal, a target table ingeniously improvised by a German battery commander, a German typewriter taken on 8th August, and a fragment of a colossal German 15-inch shell. The grave courtesy of the request to refrain from smoking in the ammunition dump is also noteworthy. In this corner there is a rough French wooden cross, surmounted by the dead man's helmet, and bearing only the simple and dignified inscription "Mort pour la France".

In the centre the most conspicuous object is certainly the ramrod and cleaning brush from the German 14-inch gun cap-

tured by the A.I.F. in Arcy Wood. An idea of the size of this gun may be gauged by mentally multiplying the length of this rod by six as there are five other sections of equal length to it. The huge spanner and the giant nut and bolt exhibited here all belonged to this gun. The two heavy machine-guns commemorate the valour of two Australians, Lance-Corporal B. S. Gordon and Private George Cartwright, who were awarded the Victoria Cross.

On the right of the window two exhibits can be singled out. The Lewis gun is one of the real veterans of the A.I.F. It served from March, 1916, until 3rd October, 1918, and took part in every engagement of its battalion, the 27th. More than sixty men served with it during its career and it is estimated to have fired at least 150,000 rounds. The food container is from a German kitchen in the canal tunnel at Bellicourt.

Relic Cases.

In the cases before this window are relics that refer mainly to the final attack which broke the Hindenburg Line.

In the first small case may be seen a lantern from the cookhouse in the Bellicourt tunnel. Other objects include a barrage-board from a German field battery, a map used at Mont St. Quentin, and the Imperial Eagle from a German motor lorry captured and turned to good account by an Australian unit. The red and yellow flags, walking stick, and notice board came from a German dugout, known as "Walfisch", west of the Somme. The white flag which was waved in surrender by the Germans on Mont St. Quentin must be classed among the historically great relics of the collection.

The trilingual notice in French, Flemish, and German reminds us of the difficulties under which the Germans administered occupied territory.

In the second case is a piece of the tape upon which the tanks formed up for the attack of September 29th, a binocular case taken from a captured German, and a relief map of the ground over which the 5th and 2nd Divisions attacked.

On the northern wall of the embrasure hangs a painting:

Going in through Sailly-le-Sec, August, 1918.

Louis McCubbin.

Sailly-le-Sec, on the Somme, was a little village close behind

the front line, which ran between it and its sister village Sailly-Laurette. It was a road junction, and this battery is passing through on its way to take up fresh gun-positions.

On the eastern wall hang the following canvases:

Major-General Sir John Gellibrand, K.C.B., D.S.O.

James Quinn, R.O.I., R.P.

An Australian born, General Gellibrand commanded a company of British regulars in the South African War. In August, 1914, he was appointed to the staff of the 1st Australian Division, and was twice wounded in Gallipoli. Early in 1916 he was given command of the 6th Infantry Brigade, and two years later the command of the 3rd Division. A highly educated man with one of the brightest intellects in the Australian Imperial Force, he later became recognised as the finest trainer of young officers in the A.I.F. In Gallipoli and France he was one of those men whose bravery was conspicuous even according to the standards by which gallantry was judged in the early days at Anzac.

The 4th Division Moving up Through the 3rd Division, 8th August, 1918. H. Septimus Power, R.O.I., S.A.P.

This painting illustrates the 4th Division leap-frogging the 3rd on August 8th as it goes forward to press home the advantage gained in the opening phase of that historic offensive.

Major-General Sir Charles Rosenthal, K.C.B., C.M.G., D.S.O., V.D. Sir John Longstaff, R.P.S., R.B.C.

General Rosenthal commanded the 3rd Field Artillery Brigade at Anzac and in June, 1916, took the 4th Divisional Artillery to France. After the Battle of Messines he was given command of the 9th Infantry Brigade which he led at Passchendaele and Villers-Bretonneux. In June, 1918, he succeeded Sir Nevill Smyth in command of the 2nd Division. He had always been an ardent soldier and his vigour at the Anzac Landing had established his reputation in the A.I.F.

The Somme Valley at Corbie. Arthur Streeton, R.O.I.

The sluggish, marshy Somme has played a part in Anglo-French history since the Battle of Crécy in 1346. Australians who fought on the Somme in 1918 will recognise this beautiful summer landscape against its lurid background of war. The

abbey can be seen in the right distance, and on the sky-line our artillery barrage is shown pounding the German positions near Marcelcave.

Private W. M. Currey, V.C.

Sir John Longstaff, R.P.S., R.B.C.

Private Currey of the 53rd Battalion won the Victoria Cross in the attack on Péronne on the morning of 1st September, 1918. When the battalion was being shelled at point-blank range by a 77-mm. gun, Private Currey rushed forward, killed the crew, and captured the gun single-handed. He showed equal gallantry later against an enemy strong-point, and on a third occasion carried an order for the withdrawal of an isolated company despite gas and heavy shell and rifle fire. In 1941 he was elected to the New South Wales Legislative Assembly.

Breaking the Hindenburg Line, 29th September, 1918.

Will Longstaff.

On 29th September, 1918, the 30th and 27th American Divisions were to attack and seize the main Hindenburg Line and the first support (Le Catelet) line. The 5th and 3rd Australian Divisions would immediately move up and pass through them and seize by open warfare methods the Beaurevoir Line. The events however went very differently. When the attack was launched at dawn, the tanks supporting the Americans ran into an old British minefield and nearly all of them were destroyed. The American infantry pushed on in the face of decimating machine-gun fire, and were presently held up; and during the next three days the Australians had to use all their skill and audacity to win through.

Brigadier-General T. A. Blamey, C.B., C.M.G., D.S.O.

Bernard Hall.

Sir Thomas Blamey, a distinguished Australian soldier, is a man of very quick intelligence and exceedingly definite in his views. Shortly before the last war he completed a brilliant course at the Quetta Staff College, and during most of his service at Anzac and in France was a General Staff officer on the 1st Australian Division. In May, 1918, he became Chief of Staff of the Australian Corps under Sir John Monash. At the outbreak of war in September, 1939, he was appointed G.O.C. 6th Division; in April, 1940, he received the command of the Australian Corps

and twelve months later became Deputy Commander-in-Chief in the Middle East. He returned to Australia in 1942 and to the end of the war was C.-in-C. of the Allied Land Forces in the South-west Pacific and of the Australian Military Forces.

On the southern wall are these oil paintings:

The Struggle for Bellicourt, 29th September, 1918.

Arthur Streeton, R.O.I.

The part of the Hindenburg Line above Napoleon's Tunnel at Bellicourt, where the St. Quentin Canal goes to earth, was intricately trenehed and proved a formidable obstacle. Nevertheless on 29th September, 1918, the 30th American Division after suffering heavy casualties passed the southern end of the tunnel and reached Bellicourt, and the 5th Australian Division, leap-frogging them, gained touch with the 46th British Division which had successfully crossed the open cut to the south. The 3rd Australian Division moving through the 27th American Division against the northern half of the tunnel defences became involved in desperate fighting, but in three days the two Australian divisions gradually made good the objectives set for the first phase of the attack.

Lieut.-General Sir John Monash, G.C.M.G., K.C.B., V.D.

Sir John Longstaff, R.P.S., R.B.C.

Sir John Monash, Australia's foremost citizen soldier, organised and trained the 4th Infantry Brigade, which he led at Anzac from the Landing to the Evacuation. He was subsequently given command of the 3rd Division, and fought it through the Battles of Messines and Ypres in 1917 and against the German offensive on the Somme in March, 1918. Two months later, when General Birdwood took over the Fifth British Army, General Monash succeeded him in the Australian Corps command, and from that time to the end of the war his great mental powers and immense energy were devoted to the Australian fighting in France. The great battle of 8th August, so far as the Australian Corps was concerned, will remain one of his outstanding achievements. This blow was followed during the ensuing eight weeks with an unbroken run of successes, the most important being the capture of Mont St. Quentin and the breaking of the Hindenburg Line. At the close of hostilities. General Monash became Director-General of Repatriation and Demobilisation, and as such was chiefly responsible for the smoothness and celerity with which the men of the A.I.F. were returned to Australia.

The Road Back, Templeux-le-Guérard, 30th September, 1918. Allan Stewart.

As the attacking waves rolled over the Hindenburg Line to Beaurevoir and Montbrehain, the wounded struggled back from the front. This picture, painted by a British officer, shows Australian and American walking wounded on the way to a dressing station, and German prisoners carrying a wounded Digger after treatment at a regimental aid post. Fresh troops move up towards the front.

Major-General E. G. Sinclair-MacLagan, C.B., C.M.G., D.S.O. George Bell.

General MacLagan, a trusted and experienced British regular officer, twice served in Australia after the South African War, and in 1914 was Director of Drill at the Royal Military College, Duntroon. He was at once appointed to organise the 3rd Infantry Brigade of the A.I.F. which was selected as the covering force at the Anzac Landing. He commanded this brigade until December, 1916, and in July, 1917, became G.O.C. 4th Australian Division, the fortunes of which he directed through the fighting at Passchendaele, Dernancourt, and Hamel, and in the final offensive of 1918.

On the walls of the vestibule which leads out of the gallery are the following pictures.

Corbie Abbey, September, 1918. James Scott.

An Australian soldier, standing within the ruins of this ancient pile, contemplates a crucifix that remains upon the remnant of a wall. Even among the débris and the desolation there is still an atmosphere that evokes a sense of sanctuary and peace.

A Mother of France. Hilda Rix Nicholas.

This old French woman, resigned to her existence but not broken by it, had twice seen the invader desecrate her native soil. In 1914 war laid claim to her sons just as in 1870 it called her husband. This picture was painted by the wife of Major

G. M. Nicholas, of the 24th Battalion, who was killed near Gueudecourt in 1916.

Les Toits, Péronne, September, 1918.

James Scott.

The vivid story of the capture of Péronne and Mont St. Quentin is told elsewhere in this book. This picture shows a corner of the ancient walled city after the bombardment.

Resting Between Scraps.

Frank Crozier.

Before a huge fireplace in a billet this Australian settles down to read his mail from home.

Sergeant J. Maguire, D.C.M.

Sir John Longstaff, R.P.S., R.B.C.

Sergeant Maguire, who enlisted in the A.I.F. in August, 1914, served at Anzac and in France with the 4th Battalion. He was awarded the D.C.M. for his courage at Demicourt on 15th April, 1917, when the Germans made a sortie in force from the Hindenburg Line. Fourteen months later, at Merris, when his platoon was subjected to heavy machine-gun fire from a flank, he organised a small party and attacked the German post with bombs, capturing the gun and taking two prisoners. For this act he was awarded a bar to his D.C.M.

Through the Saps to Pozières.

Frank Crozier.

This canvas shows reinforcements coming up in battle order through a communication trench to the shell-torn field of Pozières, in August, 1916.

Porte de Bretagne, Péronne.

James Scott.

The old walled and moated city of Péronne has withstood many an assault and siege. This is one of the mediaeval gateways. Away back in the Middle Ages the commander of the citadel was away on a foray when the city was besieged. The women of Péronne gallantly defended the town, and, hurling missiles upon the heads of the opposing army, held out until aid arrived.

Lieutenant L. D. McCarthy, V.C. Charles Wheeler, D.C.M.

Lieutenant McCarthy served at Anzac from early May to the Evacuation and received his commission in France. He was awarded the Victoria Cross for a remarkably audacious piece of work at Madame Wood south of Herleville on 23rd August, 1918, when by his personal action he seized 500 yards of German front, an achievement which, next to that of Lieutenant Albert Jacka at Pozières, was perhaps the most effective feat of individual fighting in the history of the A.I.F.

Interior of Nissen Hut, Mont St. Quentin. James Scott.

The Nissen hut was transported in sections and easily erected wherever it might be needed. It was made of wood and roofed with galvanised iron.

The Crossing at Bray-sur-Somme, October, 1918.

James Scott.

Bray-sur-Somme was captured on 24th August, 1918 by the 3rd Division. This painting shows the bridge which crosses the Somme canal some little way from the village. Perhaps the most arduous task in the offensive along the Somme in 1918 was that of preparing the way for and maintaining the lines of communication. The river's serpentine course necessitated a number of crossings, and as the enemy had destroyed all the bridges along his line of retreat the engineers and pioneers working in the marshes opened up roads and constructed bridges to such good effect that the military operations were crowned with dramatic success.

Brigadier-General R. L. Leane, C.B., C.M.G., D.S.O., M.C., V.D. George Bell.

General Leane landed at Anzac as a company commander and before the end of the war he was the head of the most famous family of fighting soldiers in Australian history, and the fighting general par excellence in the A.I.F. His tall square-shouldered frame, immense jaw, tightly compressed lips, and keen, steady, humorous eyes made him the very figure of a soldier.

The St. Quentin Canal.

Louis McCubbin.

The St. Quentin canal, in peace time a busy waterway, ran in front of the main Hindenburg Line.

After leaving this vestibule we go down by a flight of stairs into the Gun Galleries.

THE GUN GALLERIES

AFTER descending to the basement the visitor may turn sharp right into the first Gun Gallery. On our way up to the larger exhibits on the platform at the southern end, we pass a row of small trench-mortars, some of which deserve to be more fully noticed. Among these is a Belgian model in which the bomb, with its vanes, fits over the rod of the projector. Another is the British spring-gun which catapulted its missiles instead of firing them with a propelling charge. The British Stokes mortar, a simple but ingenious piece of mechanism, could be fired as quickly as shells could be dropped into its muzzle.

The first exhibits on the end platform are a pair of light Austrian 3.7-cm. mountain-guns, made at the Skoda works at Pilsen. Both were captured by the 4th Light Horse Brigade at Damascus. Close by is an Italian 37-mm. field-gun, which was particularly effective in the destruction of machine-gun nests. Behind is an Austrian 10-cm. gun, cast in bronze, which was among those surrendered by the Turks at Ziza on 29th September, 1918. On this platform is also a veteran of 1871, a smooth-bore mortar captured from the Turks in Palestine. Next come a camouflaged mountain-gun, also used by the Turks; and a light French infantry gun, firing an armour-piercing shell. Every French battalion was allotted one of these. The Austrian 75-mm. mountain-gun could be transported in sections. Next to it is a small 2.9-inch Turkish gun.

In the corner, as we turn north up the aisle, is an antiquated field-piece used by the Turks in Palestine.

Continuing along the aisle, we look first at the two pieces on our right. The first is a Krupp 75-mm. gun used by the Turks. This gun was equivalent to the British 18-pounder. The second is a Krupp "whizz-bang", taken near Amman in Palestine, and it will be noticed that the carriage has been pierced by fragments, the barrel chipped, and the wheels splintered. On

the left is an Austrian howitzer captured in Palestine. The next gun on the right was one of those captured by the 46th Battalion south of the Somme on 8th August, 1918. There has been an attempt at demolishing the gun to prevent its being used when it fell into our hands; the barrel bulges noticeably forward of the shield. On the left again is a French 105-mm. howitzer presented to Australia by the Government of France.

The smashed and splintered piece which comes next on the right-hand platform, a Krupp 77, was captured on 29th September, 1918, when Major B. A. Wark, 32nd Battalion, won his Victoria Cross east of the Hindenburg Line. On our left is a camouflaged 1917 Krupp 105-mm. howitzer, with vertical breech-block—a distinct innovation. It was captured by the 13th Battalion in France.

On our right, at the lower level, the first gun is a Krupp "whizz-bang" taken at Messines in June, 1917. It has been converted in order to give it greater effectiveness as an antitank weapon. On the left is a 105-mm. howitzer captured together with a complete battery of 77-mm's in October, 1918, by the 22nd Battalion. The next on the right is one of the latest type German 77-mm. guns to be used in the war of 1914-18. Its special streamlined shells attained a much greater range than their predecessors. The 105-mm. howitzer on the left was captured by the 5th Battalion near Lihons on 10th August, 1918.

The next two guns on the right were taken from the Turks in September, 1018. The first is notable for its considerable age—it was made in 1886 and does not boast a recoil system. The other, a French 75-mm., bears Cyrillic characters inscribed on the barrel, which suggests that originally it may have been supplied by the French to the Serbs who lost it to the Turks in the Balkan War of 1912. The two next guns on our left are also trophies from the Eastern Front and are identical in type. They are painted a colour which harmonises with the tones of the desert, and the first of the two has sand felloes on the wheels to prevent them sinking in the loose going. The second, it will be noted, has a bulge in its barrel near the muzzle, caused, most probably, by a demolition charge. On the right, second from the end of this aisle, is a 15-pounder, a gun supplied to the artillery of the British Territorials, and next to it is a specimen of the French "75".

We complete the circuit of this section by walking up the western aisle. On our right are a number of German minenwerfer or trench-mortars which range in calibre from the 9.84-inch to the 3-inch.

On our left as we come up the aisle are seven large guns. The first is a Krupp 5.9-inch heavy field howitzer, one of a number of guns surrendered by the Turks on 1st October, 1918. The second is a 5.9-inch howitzer that was captured by the 57th Battalion near Wiencourt-l'Equipée in the fighting of 8th August, 1918. Next to it is a German 5.9-inch howitzer captured by the light horse in Palestine. Beyond this is yet another piece of the same calibre, with a shattered breech, that was seized near Provart by the 6th Battalion on 23rd August, 1918. Next to it is a similar weapon that was taken from the Turks in Palestine by the 1st Light Horse Brigade. The last two guns on this line are an Italian 149-mm. howitzer, built by Krupp at Essen in 1911, and a French 155-mm. (6.1-inch) howitzer manufactured at St. Ouen in 1918.

From this section we turn right into the circular bay between the two staircases.

Water Colours.

On the eastern and western walls are exhibited the following pictures:

A Street in Haifa.

The Road to Flers.

The Square, Péronne.

Corbie Church.

Lorry Park.

Destroyed Railway Line near Busigny.

Sugar Mill, Cartigny.

Ovillers Church.

Shell-hole, Allonville.

Bridge at Halle.

18-pounder Gun.

Disabled Tank, Foucaucourt.

T. H. Ivers.

George Benson.

James Scott.

Louis McCubbin.

Louis McCubbin.

George Bell.

George Benson.

Charles Bryant.

Arthur Streeton.

James Scott.

James Scott.

James Scott.

Camouflage Models.

This series of dioramas—prepared by Louis McCubbin with the assistance of R. E. Henderson, G. F. Nicholson, and E. Baxter—illustrates the methods in which camouflage was employed during the war of 1914-18. The purpose of camouflage is to deceive not only the naked eye of the enemy, but his telescope and aerial camera lens.

Attempts to Conceal a Bridge.

Since it is impossible to conceal a bridge and its shadow on the water, sham bridges are placed in the vicinity in the hope of deceiving the enemy. This is usually done by placing strips of hessian at intervals across the river.

Hiding Ammunition Dumps.

This dump is placed beside a road where it is easy of access and there will be no new tracks worn to attract attention to it. Trees that fringe these roads assist in screening them and strips of hessian hung between them usually afford complete cover. The dump is covered with hessian and scrim to harmonise with its surroundings.

Road Screening from the Side.

By the use of side screens hung between the roadside trees, movements of troops along the roads can be hidden from the view of the observers in the enemy balloons.

A Battery Position.

This gun has been concealed from the air by a net covered with painted scrim, arranged so as to give the appearance of a dummy shell-hole. The edges of the net are more thinly covered in order that the ground may show up through it and thus perfect the blending of the cover with the landscape.

Aerodrome near a Village.

By day an aerodrome is not easily hidden, but painting in dazzle designs and the construction of hangars to resemble village buildings might succeed in concealing them from night bombers.

Screening a Road from Observation.

Nets slung across roads through villages are placed so that when they are seen from a height and at an angle, as from a balloon, the top edge of one net appears to overlap the bottom edge of the next, completely hiding the roads from view.

Covering up a Railway Gun.

A 12-inch railway gun always presents a problem to the camoufleur, but in this case a mound-shaped scrim-covered net has been spread over the whole site, including the gun and its train. Here the covering is shown rolled back to permit the gun to fire. Note the dugouts for the crew in the railway cutting. Care has been taken to cover up the switch line for which the sharp eyes of an enemy observer are always on the look-out.

German Anti-Aircraft Gun.

Before leaving the Camouflage Bay we pause to inspect the German 3·15-inch anti-aircraft gun upon this platform. Manufactured by Krupp in 1918, this gun was captured by the light horse in Palestine.

Second Gun Gallery.

Descending from the platform, we pass down the left aisle of the second Gun Gallery. The piece of ordnance on our right is a German long-range, high-angle gun, captured when the Australian Corps broke the Hindenburg Line in 1918. The first of the five guns on the left is a Russian 4.85-inch howitzer, which had been captured by the Turks and retaken from them by the 4th Light Horse Brigade. The heavy gun next on our right is a 210-mm. (8.2-inch) howitzer built by Krupp in 1918. This weapon was seized by the 45th Battalion on 8th August, 1918.

The next gun on our left is one of the first pieces captured and held by the Australians during the war. It is a Belgian 5.9-inch howitzer which had been seized by the Germans in 1914. It was recaptured by the Diggers in a copse at Pozières on 23rd July, 1916, and the three other guns of the battery were taken at the same time. The ship that was carrying these guns to Australia was torpedoed in the English Channel, but managed to struggle into Southampton where the howitzers were salvaged and eventually sent on.

Next to this piece, on our left, we find an antiquated Spandau, manufactured in 1898. Turning again to our right, we come upon a German 210-mm. howitzer complete with the transporter on which it was carried. This gun was captured in France by the Australian Corps in 1918. On our left, the last gun in the line is a British "pom-pom".

The final exhibit in this row is a field "cooker", manufactured in Germany for the use of the Turks from whom it was captured by the 10th Light Horse Regiment.

On the northern wall is an exhibit, prepared by the Small Arms Factory, Lithgow (New South Wales), depicting the components of rifles and bayonets in the various stages of manufacture, from the raw material to the finished articles.

As we turn right to proceed up the remaining aisle of this Gun Gallery, our attention is attracted by two steel observation posts. Seated in these the observation officers noted the effect of artillery fire.

Turning into the aisle, the visitor will see on his left an Austrian 4·1-inch gun with its transporter. This piece was made at the Skoda works in 1917, and was captured from the Turks by the light horse. It may be contrasted with the somewhat primitive piece on its right, built by Krupp in 1876, and also used by the Turks in Palestine. Next on the left is an Italian 4·2-inch gun, manufactured to a Schneider pattern by Ansaldo of Genoa in 1918. On the right is a German 8·2-inch howitzer with its muzzle destroyed. The last gun on the left is a 105-mm. German high-angle gun, and that on the right with a damaged muzzle is a 135-mm. Krupp gun which was captured on 8th August, 1918, by the 45th Battalion.

From this section of the Gun Gallery we cross over in front of the eastern staircase down which we came and, proceeding south to the first of the gun exhibits, we here turn right into the section devoted to ships' models.

Ships' Models.

The first exhibit on our right as we enter the corridor is a section model of the German light cruiser *Emden*. This was used for instructional purposes and was recovered from the wreck after her fight with H.M.A.S. Sydney.

On the left is a model of the Australian transport Ballarat. She was sunk on Anzac Day, 1917, off The Lizard by a torpedo from a lurking submarine. At the time she was carrying 1600 reinforcements from Australia, but fortunately the sinking was not accompanied by loss of life.

The next is a model of the Japanese battle-cruiser *Ibuki*. All the details of her superstructure have been faithfully copied in this model from materials taken from the actual ship.

On the right is a model of the ill-fated Warilda, the Australian ambulance-transport (formerly an interstate liner) which was sunk in the English Channel on 3rd August, 1918, with an unfortunate loss of life. In the early stages of the war the Warilda served as a transport, but in 1916 she was converted into a hospital ship and when the Germans threatened to sink all vessels on sight she was camouflaged and protected with a stern gun.

Turning to the left, we pause before the magnificent model of the battle-cruiser Australia, first flagship of the Royal Australian Navy.

In the next case on the right is a model of the *Orvieto*, flagship of the First Convoy, which left Australia on 1st November, 1914. After completing this voyage she served throughout the rest of the war as an auxiliary cruiser and mine-layer.

The last of the ships' models is bracketed in the little alcove on the left. It is a replica of the Australian submarine AEI, which mysteriously disappeared on 14th September, 1914, when on patrol duty in New Guinea waters. No trace of her was ever found. A sister ship, AE2, made history by forcing the Dardanelles on the same day as our army was making its memorable Landing at Anzac (see picture in the second Naval Gallery).

HEAVY ARMAMENT, TECHNICAL EXHIBITS, AND TANK GALLERY

FROM the Ships' Models section we pass into the long gallery devoted to heavy armament and technical exhibits.

Naval Armaments.

The first exhibit on the platform to our left is the breech mechanism from one of the battle-cruiser *Australia*'s 12-inch guns, and arranged beside it is a series of the shell it fired.

Next on the platform are four torpedoes. Nearest the wall is a German bronze torpedo, of the type which sent so many millions of tons of shipping to the bottom between 1914 and 1918. The other three are British. Of these the topmost comes from a "J" class submarine; the middle specimen is from H.M.A.S. *Encounter*, and the last, nearest to the spectator, was carried by H.M.A.S. *Pioneer*, the obsolete little cruiser which fired more shots in serious action during the war of 1914-18 than any of the more modern ships of the R.A.N.

On the wall above the torpedoes hangs a paravane. Next to the torpedoes are types of British and German mines. Minefields are of two main kinds. In the first, all mines are electrically wired, so that the detonation of any one mine is controlled from the shore and can be ordered when an enemy ship is seen or signalled to be passing over it. In the second type the mines, which explode on contact, are sown. The two orange-coloured specimens, one spherical, the other cylindrical, are British electrically-operated mines. The pear-shaped mine is a British electro-contact type. The one exhibited complete with its very ingenious mooring and sinking apparatus is a British contact mine. Finally, the oval-shaped case is that of a German contact mine, with its filling and its horns removed.

Substitute Manufactures.

Turning along the cases against the western wall we see some of the substitutes to which the Germans were reduced in the first world war. In the first case are numerous articles made from paper and wood substitutes. The paper fibre makes a fabric like a rather coarse webbing, which was used to a large extent to replace leather. In this case too are several examples of paper girths, bridles, and saddles, a paper rope, paper bandages, a paper bucket, and even a paper shroud for the dead.

The examples in the second case show the lengths to which the Germans were forced in order to provide uppers for boots and shoes, children's shoes and dresses, table-cloths, tea-towels. braces, and boot-laces. The camisole in the middle of the case was embroidered with as much care as if its fabric had been the finest linen. A set of men's wear, shirt and collar, trousers and underpants, all made of paper fabric is exhibited. Wood was used for combs and boot soles. Finally, examples are shown of ersatz coffee, tea, and tobacco, done up neatly in convincing packages.

Torpedo Tube from H.M.A.S. Australia.

Two large naval exhibits occupy the platform to the right. The first is one of the battle-cruiser Australia's torpedo-tubes with its torpedo exposed to view.

German Submarine Gun.

The second exhibit is a gun taken from a German submarine.

German Grenade Thrower.

Between them are two small German granatenwerfer, which were used for hurling the pineapple bomb, an example of which is shown on one of the weapons.

Flares and Grenades.

In the next window on the left are numerous examples of flares, smoke signals, and rockets. These were widely used for signalling purposes, particularly on the Western Front. centre of attention in this case is a German flare parachute.

The fourth window is devoted to types of hand- and rifle-The home-made "jam-tin" bomb, which earned undving fame in Gallipoli, is represented to the left of the case. Near it is the "cricket-ball" type. Grenades were usually made with segmented surfaces in order to assist fragmentation on bursting, and the tray of small splinters near the centre of the window indicates how completely these bombs are shattered. In the top right of the case is a row of the famous German "potatomashers" or stick-bombs. The detonating mechanism of a grenade is also amply illustrated in this display.

Japanese "Midget" Submarine and Torpedo.

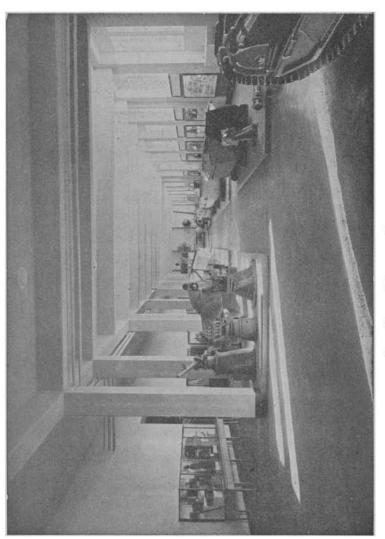
Turning left and passing through the doorway in the western wall we come upon a composite Japanese "midget" submarine in three sections. On the night of 31st May, 1942, four of these craft attempted the entry of Sydney Harbour. At least three were destroyed, but one of them succeeded in releasing its two torpedoes. The total damage inflicted by the raiders was the sinking of a ferry steamer that was being used as a depot ship, resulting in the loss of 29 naval ratings killed or injured. The wrecks of two of the submarines were raised from the bed of the harbour. The forward end of the exhibit which contains the torpedo tubes, is from one of the vessels, the centre and rear sections from the other. The tremendous damage caused by depth charges will be evident from a glance at the central section. Against the wall is a torpedo taken from one of the submarines, but it should be noted that a "dummy" head has been affixed to it, for the time being, to indicate its dimensions. (An officer's sword taken from one of the submarines is on exhibition upstairs, in the second Naval Gallery.)

Japanese Anti-Aircraft Gun.

At the southern end of the enclosure is a 3-inch Japanese anti-aircraft gun which was captured at Buna, New Guinea. It was one of several which played a leading part in the severe fighting round Buna, Cape Endaiadere, and Sanananda in November and December, 1942. The guns were used with deadly effect against infantry and tanks advancing to the capture of Japanese pillboxes along the Buna airstrips.

German and Austrian Rifles and Bayonets.

On re-entering the hall we find, in the window on the left, a series of German and Austrian rifles and carbines, chiefly Mauser and Männlicher, with various types of German bayonets exhibited in the middle of the case.



THE HEAVY EXHIBITS GALLERY
Here are displayed two of the boats in which the
Anzacs made their memorable Landing.

German Double Pontoon.

On our right at this point is to be found a large German bipartite pontoon of the type used for bridging rivers.

Rifles, Bayonets and Raiding Clubs.

The next two windows on our left are also devoted to rifles. In the first are Männlicher, Martini, and Mauser types used chiefly on the Eastern Front. The rifles in the second window are those issued to Greek, Turkish, Belgian, Italian, and Japanese troops and differ considerably both in style and in calibre. Here also is a collection of bayonets and raiding clubs, such as were used in trench forays.

The Attack on the Suez Canal.

The pontoon next on our right is one of those used in the attack launched by the Turks in 1915 from the Sinai Desert upon the Suez Canal. It was thought that the difficulties of crossing this desert, which nominally was part of Egypt, would make such an attempt impossible. With great skill, however, the enemy succeeded in transporting himself and his pontoons across the desert to the Canal only to be held by the British fire from the west bank. The pontoon exhibited here is one which the Turks abandoned as they retired. Its workmanship may be closely compared with that of the German double-pontoon we have just examined, and the comparison leaves no doubt that this specimen too is of German construction.

British and French Rifles and Bayonets.

The next window on the left shows rifles of the British and French Armies. The butt of the third exhibit from the right of the case has been intricately carved with arabesques by a Turk into whose hands it happened to fall. It was captured from the British and recovered when the Turkish forces surrendered.

Swords and Sabres.

The last two windows contain ceremonial swords and cavalry sabres. Specimens from the Allied armies for the most part fill the first window, while those in the second window are all German. On many are engraved the names of famous regiments.

First Crossing of the Jordan.

The pontoon on our right at the end of this aisle was used by Australian engineers in the first crossing of the Jordan at Makhadet Hajla on 21st-22nd March, 1918.

Tank Gun.

The small cannon on the same platform is a British Hotchkiss, two of which formed the armament of a "male" tank. This gun, especially when its barrel was shortened as in this specimen, had a remarkably demoralising flash and detonation for a weapon of its size. Its German counterpart, which is to be found on the southern wall of the Tank Bay, comes from the tank "Mephisto", which took part in the attack on Villers-Bretonneux on 24th April, 1918.

We now turn left into the Tank Bay, and look first at the large machine which dominates it.

A "Female" Tank.

This British tank is a "female"—that is, it is armed with Lewis guns and not with cannon. She was used for "mopping-up" machine-gun nests and for breaking through the barbed-wire. The heat and noise of her engines were appalling and it was impossible to stand upright in her; visibility was extremely poor and the motion, even over smooth surfaces, thoroughly uncomfortable. With all these disadvantages, the large tank had by 1918 proved itself to be one of the most potent forces in revolutionising warfare.

Anti-Gas Measures.

At the end of the gallery, beyond the tank, is a series illustrating the development of anti-gas measures. The first use of gas was at Ypres in April, 1915, when the Germans released cloud-gas on the Allied trenches. Later gas-shell was found to be more controllable and more effective. The first anti-gas precaution on the British side was a filter-bandage across the mouth, but this did not protect the eyes. Below it can be seen the next stage, a kind of hood, with mica eyepieces. The material of the hood was saturated with anti-gas chemicals and the wearer was supposed to breathe through the fabric—a suffocating affair at best. Two other types show inset goggles,

but still no mouthpiece. The next model has a rubber valve inset at the mouth. But the crucial step was taken when the mask was fitted with a canister, containing materials for filtering the poisonous gases. Through this the wearer can breathe with safety and comparative comfort.

The Melbourne University Respirator.

Australians will be particularly interested to learn that three Melbourne University scientists, Professors Orme Masson, Osborne, and Laby, independently evolved the idea of the canister-filter and produced a workable article. A specimen of this respirator is seen on the floor of the case.

Types of Allied Respirators.

The next exhibits are various types of British box-respirators as they were eventually developed. In 1918 eyepieces of non-shatterable glass were introduced and two of these are exhibited in this case.

The next model shows the French "snouter mask", which did not embody the canister or box principle. In front of it is the Japanese model which featured a long tube leading to a filter which could be carried on the belt. Three American masks are shown on the floor of the case. They are distinguished by solid rubber face-pieces. A Belgian soldier is next seen wearing a later type of French gas equipment, the canister mask (without tube) which replaced the early "snouter".

Enemy Masks.

The remaining model and masks are German. The German gas-mask was less efficient than the Allied types, because they rather oddly neglected to instal a valve to prevent expired air from being breathed out through the canister. When expired air, full of moisture and carbon dioxide, is breathed out through the canister, it quickly saturates it and reduces the efficiency of the chemical contents.

Gas Alarms.

In this next case is other equipment necessary to deal with gas. Alarms of many kinds, from miniature sirens to gongs, bells, and rattles, were used by both sides. Wind gauges were necessary, to warn the observers when the wind conditions favoured an enemy gas attack. The German dräger apparatus

a type of oxygen equipment, for use in tunnels and deep dugouts where gas collected, is shown.

Experiments were made in the protection of messenger dogs and of horses from gas attack, and the results are also illustrated here. Below is a further selection of alarms.

Dyson Paintings.

On the northern wall of this bay is a collection of oils by Will Dyson:

"Compree Washing, Madame?"; II a.m. . . . A Visit from Corps; "Seen Any of Our Mob About?"; Small Talk: "'No, Brig', I says, 'The transport's no good to me—send me back to the boys. I never joined the war to be a mule's batman.'"; "Didn't I make Paris sit up?"; Yanks and a Veteran; War Weariness—"Ain't the war over yet?"; Going Up Again: "Show me the blighters that say they've hopped the bags more times than the Twenty-second Battalion"; "Who's cutting this hair—you or me?"; "It's a blooming civvie".

Mechanical Models Case.

We now pass to the mechanical models case. Of these the most important is certainly de Mole's model tank. It is generally accepted that the tank was a British invention, and was first tried out with great success on the Somme in September, 1916; but it is not so widely known as it should be that the principle of the tank was first put forward by L. E. de Mole, of Adelaide, and that his design was actually submitted to the War Office in 1912, only to be rejected. De Mole's own model of this machine, one of the most interesting exhibits in the Museum, lies in this case.

Of the other models, perhaps the most remarkable is the railway crane, with its beautifully detailed construction, perfect down to the last leaf of its springs and its single buffer. This crane and the two railway engines, one for the light railway and the other a broad-gauge model, illustrate the typical rolling stock in use in France. The motor truck is a model of an Albion lorry used widely on the better class roads on all British fronts.

Three other models are situated in this case. One is a working model of the German 5.9-inch howitzer, the barrel of which was made from a German rifle and will in consequence

fire an ordinary round of German small arms ammunition. The second is of a 6-cylinder radial aero engine. These were made by H. Mortimore of the 4th Mechanical Transport Company. The third model is a reproduction, by Private C. S. Seccombe, 3rd Pioneer Battalion, of the reconstructed bridge across the Somme, between Cérisy and Chipilly.

The Light Renault Tank.

We now turn to the light Renault tank which stands next to the larger British machine. This French tank had a speed of six or seven miles an hour and was armed with a Hotchkiss machine-gun. It carried a crew of two.

The Signal Service.

The first cases along the eastern wall of this gallery display apparatus for communication in the field. An army's communications are vital, and this does not apply only to supply lines. The first exhibits are captured field telephones of German origin; next comes a German table-telephone. The wall-telephone, again, is a German specimen. The instrument with keys like a piano is a teleprinter, which automatically registers letters at the receiving end as quickly as they are punched by the transmitter. It is said that the Germans supplied a good many teleprinters to the Turks, since the latter were not expert in taking down verbal messages. In this case also are Russian telephones and several switchboards of German make. On the right are cables, including two cable packs which were carried on the back so that the cable could unwind as its wearer walked.

Ships' Guns and Screws.

Upon the platform on our right are mounted some interesting exhibits. The German field-gun on the far side was captured, converted, and installed on a British merchantman for protection against submarines. The four-barrelled gun is a Nordenfelt, an invention which dates back to 1878. The other gun is a 1.5-inch Nordenfelt.

Beyond the guns are the propellers of two ships of the Royal Australian Navy. The smaller belonged to the destroyer *Parramatta*. The larger screw is one of the four belonging to H.M.A.S. *Australia*. The nut is from a propeller shaft of the same battle-cruiser.

Further Signalling Equipment.

The next case carries on the story of the signal service. To the left is a German nachrichtenwerfer, or signal-thrower. In this case also are signalling lamps, wireless sets, German and British, and various signal flags. The part played by carrier pigeons in the service of both sides is not to be forgotten, ancient though such a method may be. The German pigeon box shown here has been elaborately gas-proofed, with filters for air intake. A British two-bird basket is also shown. A French carrier pigeon which died on the battlefield of the combined effects of shock, gas, and exhaustion is realistically mounted. This bird's message was found with its body and forwarded safely to the French G.Q.G. (General Headquarters).

Two Precious Relics.

The two ship's boats on the central platform are among the most treasured relics in the whole collection. They are boats which carried Australian soldiers to the immortal Landing at Anzac. The first, from the Devanha, was one of those which landed troops near Ari Burnu at the northern end of Anzac Cove, and survived to return to the parent ship and continue with her throughout the war. The second boat has a tragic history. The troops on the Galeka were to be taken ashore by the returning tows, which had already landed men. When the tows did not arrive for the rendezvous it was decided to land the men belonging to the 6th and 7th Battalions in the Galeka's own boats. Three platoons of the 7th Battalion were thereupon sent off in four of the ship's boats, but as they neared the shore deadly machine-gun fire took appalling toll of them. Of the 140 officers and men who left the Galeka in these boats, only 3 officers and 35 other ranks stepped ashore; the rest were killed or grievously wounded. This boat lay stranded on the beach at Anzac until after the Armistice, when it became possible to bring it to Australia.

Range-Finders and Gun-Sights.

The next case on the left refers to the more technical aspects of artillery warfare. The apparatus includes graphic range-tables (of German make), range-finders, and dial sights. The

German Zeiss optical instruments were justly famous, and besides specimens of these we are shown French and British models. Precision instruments include elevation indicators or clinometers and a German stereoscopic telescope. Various types of German and British periscopes are also shown.

Explosives and Fuzes.

In the following left-hand case are exhibited fuzes and explosives. Fuzes and gaines are of several ingenious types, and are here shown whole and sectioned in a remarkably comprehensive display. On the left are some copper driving-bands used for shell of widely differing sizes. Amatol has been selected for two interesting demonstrations of the power of high-explosive. The volume of gases generated by a single gram of this substance is represented by a red sphere in the centre of the case. Again the greater destructiveness of amatol, compared with gunpowder, is demonstrated by an interesting experiment. A shell exploded by gunpowder is seen to have broken into a few large pieces, whereas a similar shell exploded by amatol has been reduced to many small fragments. Among the types of shell exhibited in the right-hand corner is the curious g-inch projectile (called by our troops a "rum jar") which was hurled from a special type of trench-mortar.

Propellent Charges.

In the next case on our left are shown various propellent charges, whole and sectioned, for use in British breech-loading guns. Where other nations preferred quick-firing ammunition, in which the charge is packed in a cartridge attached to the shell, the British relied for their heavy guns on breech-loading types with separate charges. These propellents were made up in bags, and packed in sections so that the charge could be reduced or boosted as desired. This case also shows how a shrapnel shell is packed, and exhibits specimens of tracer shell and other special types. The small percussion tubes which fire the detonating charges are interesting. There is also a selection of quick-firing shell, both whole and sectioned, to show the cordite propelling charge.

Guns of Outstanding Interest.

On our right are two historic guns. The first is one of the 4·I-inch guns of the German cruiser *Emden*. The other is a captured German high-angle 5·9-inch gun, the largest gun which the enemy attempted to transport on its carriage. Larger guns were used, but they were transported on special trailers and assembled at the emplacement. This specimen was taken by the 45th Battalion on 8th August, 1918.

Carley Float from Second Cruiser Sydney.

Also on this platform is a Carley life-float, the sole relic of H.M.A.S. Sydney's last engagement. Damaged by machine-gun and shell fire, with two empty life-belts lying in it, this float was recovered from the sea by H.M.S. Heros 200 miles from Carnarvon on 19th November, 1941. Sydney went down with all hands after sinking the heavily-armed German raider Steiermark (also known as Kormoran). Other relics from the Sydney are upstairs in the first Naval Gallery.

High-Explosive Shell.

The space along the far end of the eastern wall of this gallery is devoted to a display of high-explosive shell which range from enormous French naval 20-inch projectiles, with their soft copper driving bands still protected by grummets, through a series of British types, to comparatively small shell. With these is associated a display of brass shell-cases used with the fixed ammunition of quick-firers of all calibres.

German Substitute Tyres, and Bicycle.

At the foot of the shell cases are several ingenious German attempts to achieve workable substitutes for pneumatic tyres of all sizes. On the platform opposite is a German bicycle with spring tyres and paper saddle.

The Lone Pine.

Before leaving the precincts of the Australian War Memorial the visitor should proceed across the grounds to the point southwest of the building, on Gallipoli Avenue, where grows the "Lone Pine".

This tree is an Aleppo Pine (Pinus Halepensis) and was

planted by H.R.H. the Duke of Gloucester on 24th October, 1934. It bears the following inscription:

"After the capture of the Lone Pine position on the 6th of August, 1915, an Australian soldier, who had taken part in the attack in which his brother was killed, found a cone on one of the branches used by the Turks as overhead cover for their trenches and sent it to his mother. From seed shed by it she raised this tree which she presented to be planted in the War Memorial grounds in honour of her own and others' sons who fell at Lone Pine."

Halstead Press Pty Limited 9-19 Nickson Street, Sydney

